

*Filmmaker
Festival
2021*

ENGLISH
VERSION



*12.11 —
— 21.11
Milan*

F I L M M A K E R

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Direction

Luca Mosso

Selection

Eddie Bertozzi, Matteo Marelli, Antonio Pezzuto, Cristina Piccino, Giulio Sangiorgio

Fuori Formato Homage to Amos Vogel

Tommaso Isabella

Europa 2021

Curated by Fulvio Baglivi and Cristina Piccino

In Progress 2021

Curated by Luca Mosso and Alice Arecco

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 in collaboration with Ilaria Scarcella

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Lara Casirati

Hospitality

Chiara Serventi

Juries Coordinator

Valeria Polidoro

Social media management

Flora Ciccarelli

Press office

Cristina Mezzadri, Regina Tronconi - Aigor
 Gabriele Barcaro

Festival's poster image

Francesco Sileo

Webmaster and website project

Francesco Sparacio

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SubHumans – Nicola Ferloni, Jacopo Oldani, Carmela Mincone, Barbara Viola

Administration

Silvana D'Errico

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FedEx

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Pietro Baj, Marco Maginzali - Alteracinema

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Marco Molteni, Pierluigi Laffi

Video

Luana Giardino

Volunteers' coordination

Valeria Polidoro, Ilaria Scarcella, Chiara Serventi

CATALOGUE

Editing

Lucrezia Ercolani, Antonio Pezzuto, Cristina Piccino

Graphic project

Giulia Semprini

Authors

Eddie Bertozzi, Lucrezia Ercolani, Matteo Marelli, Luca Mosso, Antonio Pezzuto, Cristina Piccino

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Filmmaker Festival 2021

12.11 – 21.11
Milan

Opening Film	10
International Competition	18
Prospettive	44
Prospettive Out of Competition	61
Europe 2021 – Dancing in the dark	66
Out of Competition	76
Fuori formato Amos Vogel	96
Expanded Theatre	112
Filmmaker Over	120
Milano Industry Days	128



Festival Clip

*purity is not
an option*

Carlo S. Hintermann
Piero Lassandro
Giuseppe D'Amato
Giancarlo Leggeri

Beyond the Playlist

Luca Mosso

Filmmaker is back in the movie theaters, and what was normal until two years ago today is the result of a choice of a battlefield. Festivals in 2020 achieved enormous success online, reaching an unthinkable audience with programming capable of playing an innovative role within the streaming platforms that hosted them. For a few months, competitive prices and the scarcity of non-domestic alternatives produced a phenomenon of exchange between research and market perhaps never seen before, with four-hour documentaries tucked into users' playlists alongside TV series and great classics of auteur cinema. It was beautiful, meaningful, perhaps even useful. But the logic of the playlist - so modern, fluid and smooth - is incompatible with the programming of a real film festival.

It's not necessary to appeal to the authority of Raymond Bellour (*La querelle des dispositifs*, 2012) to claim the projection in the cinema as the main instrument, ideal and real at the same time, of those who produce festivals. Those who, like us, organized a successful online edition in 2020 cannot forget what it lacked: the pleasure of meeting and talking with the authors, the desire to see spectators enter the theatre, and even the apprehension that mounts while waiting for the final applause. The absence of an immediate response, albeit in an art that every time "mediates" to manifest itself, seemed to us an intolerable mutilation, a sacrifice to be contained as much as possible. But there's not only the emotional reaction: we're convinced that the awareness of having a role and a responsibility towards the territory in which one operates is the first step in the elaboration of a sensible cultural policy, that being specific and capable of having a fruitful relationship with the public is not a limit, but the very condition for being able to broaden the gaze towards wider objectives.

In the slow, fearful return to cinema this autumn, we think we can have a role that's not only symbolic: our proposal, as always ambitious in the search for new authors and forms, wants to affirm the need for critical, free and sometimes unusual thinking, in the common and shared project of the reconstruction of a fundamental public rite.

Opening Film
Atlantide
Yuri Ancarani





Atlantide

Yuri Ancarani

Italy, France, USA,
Qatar, 2021
4K, colour, 104'
O.V. Italian

Cinematography

Yuri Ancarani in
collaboration with
Mauro Chiarello

Sound

Mirco Mencacci,
Mirko Fabbri

Editing

Yuri Ancarani,
Yves Beloniak

Music

Sick Luke,
Lorenzo Senni,
Francesco Fantini

Production

Dugong Films with
Rai Cinema, Luxbox,
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Mirfilm

Contacts

info@dugong.it

The motorboats whiz by at very high speed, compete, chase each other. We are in the Venetian lagoon, Daniele and his tribe gravitate around Sant'Erasmus, a poorly connected island a little distant from Venice, where people live differently from the postcard city: they cultivate the land as silence and stillness envelop the landscape. The boys are the ones who bring the noise, organizing impromptu parties to the sound of trap. The new musical genre enters in the film thanks to the songs of the Roman group Dark Polo Gang, the rhymes give shape to an excessive, provocative imagery, through which the kids try to shape an identity. All hope for the future is already lost for them, they want to get the most out of the here and now: run a little more, risk a little more. Life stories tell of loves that are born and that end, the breaking of the group's rules, the revenge. The motorboat is always the refuge, a precarious house with a thousand uses that allows to reach Venice. The sumptuous city shows itself in its enigma, in the changeability that constitutes its imperishable character. Yuri Ancarani immersed himself in this reality with a participating gaze. In the perfect and evocative image that is always at the center of his research he narrates with respect and understanding these existences on the edge, where the youngsters struggle to assert themselves, in the perennial risk of being swallowed by the waters as well as from a dying civilization.

Biography

Yuri Ancarani (Ravenna, 1972) is a video artist and filmmaker, his works are born from a continuous mix of documentary cinema and contemporary art, the result of a research often aimed at exploring less visible regions of everyday life, in which the artist enters in first person. His works have been featured in national and international exhibitions and museums, including the 55th Venice Biennale, MAXXI in Rome, the Hammer Museum in Los Angeles and the Guggenheim Museum in New York. With his first films he composed the Trilogy about work (*Il capo*, 2010; *Piattaforma Luna*, 2011; *Da Vinci*, 2012). In 2014 he created *Séance* and presented the San Siro installation for Filmmaker Festival at the GAM, Galleria d'Arte Moderna in via Palestro. *The Challenge* was presented in 2016 at the Locarno Film Festival. *Whipping Zombie* (2017) was screened at Cinéma du Réel, Rotterdam International Film Festival and Filmmaker Festival. With *San Vittore* (2018) he returns out of competition at the Locarno Film Festival. He is a lecturer at NABA.



The challenge of growing in the roar of the engines

Luca Mosso

Daniele is bent over the field, hoe in hand, the old man explains to him how to uproot the plants with a sharp blow, but it's like talking to the wind: the distant but unmistakable sound of the souped up outboard makes him turn. The only important thing now is to admire the small boat that sways softly along the canal, as if it were on the catwalk. The helmsman looks ahead, haughty, but it's safe to bet that he has noticed Daniele on the sidelines. In *Atlantide*, bodies and boats are connected to the same code of seduction: boys have a physical relationship with them, and when they leave their girlfriend it's the ritual of removing the ex's name that sanctions the change of status. On the small boat they move, sleep, make love, get money. Above all they compete. Speed records are engraved on a large pole: someone managed to reach 86Km/h, an insane speed, reachable only thanks to the power of the rigged engines and the flat waters of the lagoon. To do even better Daniele, the latest incarnation of the rebel without a cause like Dean, is ready for anything.

Yuri Ancarani, eleven years after *Il Capo*, achieves a cinema free from any excess of editing and puts his visionary eye at the disposal of a simple story, where feelings are elementary and easy to share, while to remain impressed are the spaces that surround the characters, the things that are not said, the smells that are imagined. Daniele talks to his girlfriend, but he's lost in his thoughts and when we have almost forgotten that his screw is chipped, the question is of great interest again. In the gaping time of days that are always the same, the narration is made up of shreds of stories, while it's the space that dictates symbolic order and hierarchies.

The small boats are an anomaly, an absurdity in that natural paradox that is the lagoon: a junction point of terrestrial horizons and at the same time a closed, circumscribed place, theatre of games with a fixed formula. The young people who lead them are outsiders, they have nothing to do with anyone else and they have nothing to do with Venice. Their way of showing they're alive is to turn the throttle and make the engines scream. When at night they go through the canals at minimum speed, it's the lights emitted by the small boat that change the landscape, the buildings become acid green and electric blue, they seem to change shape. For a moment they change owners. And in the joy of a love match or in the melancholy of defeats, Venice seems to belong to those who have always been excluded. It's only a moment, however, that Ancarani's cinema is able of celebrating at its best: the surface looks like matter and the defeat appears glorious. A film capable of attuning to an age and a condition and making them universal, beautiful and exciting.

The other Venice, reflection of an intimate journey

Lucrezia Ercolani

Your films are often focused on matter. In one of your previous works, *Il Capo*, the presence of marble was central. To film in Venice plunged you into this very peculiar element that is water. What opportunities did it give you and what difficulties did you encounter?

To film on water was a challenge. In dreams it represents the unconscious part of the mind and in fact it is like dealing with something that's inside your own head. *Atlantide* is an inner journey: there are other presences besides the characters and they can be seen through reflections and lights. For me this film is a trip, with a positive ending. However, to manage the wavy movement has been complex, the motorboats go fast and the horizon line should remain straight to get a constant vision. I've been able to make all this thanks to the fact that my formation was not in cinema but in video making. To be light, fast, to manage the unexpected is part of my nature and my professional knowledge. In this way I could avoid using bulky structures with which we'd lose poetry and truth. The kids didn't have the sensation that we were filming; I always told them that we were doing rehearsals and then they discovered that we had already done the entire job. They were waiting for something else as they had an idea of cinema as industry. However we also worked with the troupe sometimes, especially for the scenes inside the city.

For *Atlantide* you challenged yourself with fiction through a minimalistic storyline, adherent to the actors' bodies.

When I introduced myself to the kids I told them that we would find a story together. I began to spend some time with them and I realized that the obsession for races and danger pushed them to always talk about this argument that also included death, a constant risk that emerged often. The motorboat is the only place where a teenager feels free in Venice as he can run away from his fears, from tourists, from adult life. It is risky but paradoxically it's also a safe place where they can have their experiences. The film structure is linked to this narration that takes place in their head and in their talking, a choice that explains the absence of a real screenplay.

How did you work with the characters of the film? How did you manage to build a relationship with them?

It has not been easy, I am fifty so I'm the age of their parents, and they usually don't talk much with adults. The tool that helped me the most was music, to know the musicians, to talk with them about their favourite tracks. When the film was born, the soundtrack already existed.

Music has an important role, you already had worked with the musician Lorenzo Senni but the novelty is the immersion in the world of trap music.

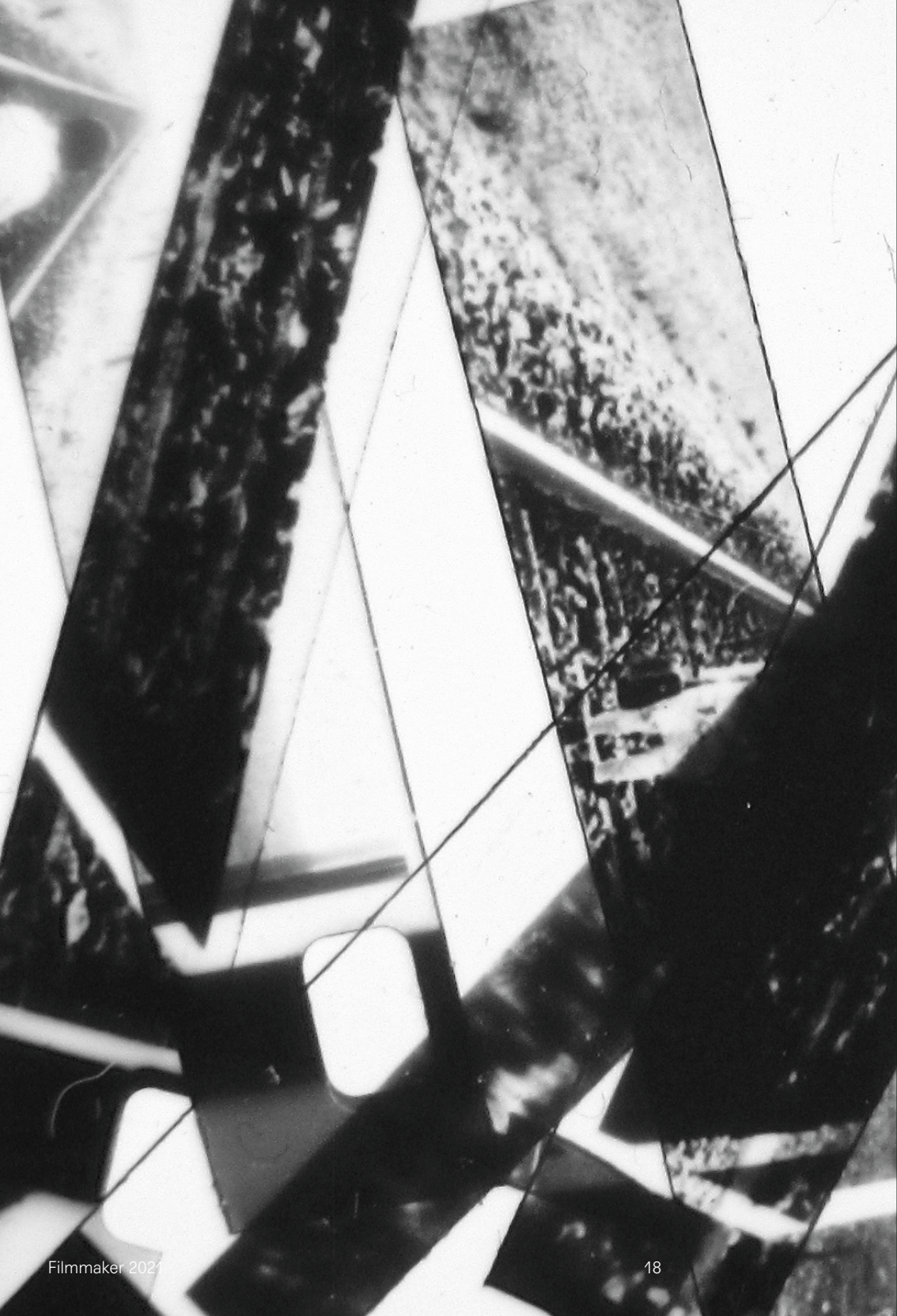
Lorenzo Senni is now a well-known musician and together with Francesco Fantini made the part of the soundtrack referred to the maturity of the film, stepping in for the most delicate moments. The desire to work with the music that the youngsters listen to brought me to the root of this new music genre that is trap, so I went to talk with the seminal group in Italy, Dark Polo Gang. Then I began to work with Sick Luke, their producer. He's very young but with a strong will to evolve, he was open to explore new possibilities. So I could say that from a musical point of view there are some new elements in this film, the orchestra was necessary for a timeless city like Venice but then there is this new wind that is usually excluded precisely for its novel character. We left a space to those who have the age of the protagonists of the film, they're all twenty if not sixteen or eighteen. We wanted to give to this generation the chance to express in the best way possible.

Through *Atlantide* emerges a hidden Venice, an image of the city that doesn't match with the current one.

I'm very glad to have received the appreciation of the Venetians, they showed a great closeness while usually they keep at a distance because it's necessary for surviving in a place that is so packed with tourists. Venice is a brand by now, an open-air set. It's Hollywood that decided what Venice is, not us. Instead, I think that the city has many things to say, it has a real life that remains hidden.

The ending is a film within a film, it also shows an unknown Venice. Some gave it an apocalyptic meaning, some others esoteric...

The ending is a psychedelic experience that requires a preparation. To have a spectator doing it is complex, it is possible thanks to the images but it takes some time. That's why the length of the film is not short, it was necessary to get to the last twenty minutes that, for me, is the most important part. It gives everyone the opportunity to settle into an interpretative dimension, I heard lectures of any kind. The feelings that you get from those scenes are tied to the one who's watching, they can be both positive and negative. It's a moment dedicated to the audience and to their personal experiences after that I showed them many traumas that we usually live in our youth but that afterwards we forget. It took four years to make the film because I wanted to like those dramas with the kids, waiting for things to happen. I was interested in their faces, in their true expressions even of great desperation. It's a level of difficulty an actor can grasp. The ending is also dedicated to them: to make a strong experience it's not necessary to take drugs or to run at 85 km/h risking life. I just looked at the world with a rotation of 90 degrees. I wish that this film will be watched by the youth, to say to intellectuals that culture is important is something I don't really care about.



International Competition

Jessica Beshir

Demetrio Giacomelli

Aicha Macky

Giovanni Maderna

Diego Marcon

Jean-Gabriel Périot

Jay Rosenblatt

Claire Simon

Maria Speth

Peter Tscherkassky

Shengze Zhu

The humanist thread of things

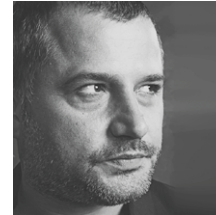
Eddie Bertozzi

The 2020 edition of Filmmaker was fought in trenches, a digital trench between streaming projections and virtual meetings. A year later, although the spectre of the pandemic has not yet passed, we regain possession of real space. The return to the hall with the public is an essential opportunity to evaluate, through the titles of the International Competition, what is left and what is worth continuing to fight for. The human, first of all. And the cinema. A humanist thread of things, which ideally (invariably) starts from Wuhan, which in *A River Runs, Turns, Erases, Replaces* by Zhu Shengze becomes the stage of memories buried under the dust of urban construction sites. Men, stories, machines. As also in *Garage, des moteurs et des hommes* in which Claire Simon records the work of a repair shop, between metallic bodies and masculinity in competition. A female gaze on a male universe, like that of Aicha Macky in *Zinder*, an exploration of the culture of violence among the gangs of the poorest districts of Niger. A red thread across the African continent leads us to Jessica Beshir's *Faya Dayi*, a critical and mystical reflection on Ethiopian youth between Sufi spiritualism, hallucinations and local economy.

Work is also at the center of the archival film of Jean-Gabriel Périot who in *Retour à Reims (Fragments)* reconstructs the intimate and political history of the French working class from the 1950s to today. From one archive to another, the master of the Austrian avant-garde Peter Tscherkassky gives us *Train Again*, a tribute to Kurt Kren in the form of an explosive avant-garde disaster movie. From the treasure chest of memories, this time familiar, *How Do You Measure a Year?*, the *Boyhood* of Jay Rosenblatt, who interviews his daughter for 18 consecutive birthdays in search of the mystery of time, growth, love. A more humanist imprint than ever crosses also *Mr Bachmann and His Class* by Maria Speth, a portrait of a teacher and his multiethnic class grappling with the issues of social integration.

Three Italian films complete the picture of an inexhaustible search for expression. Between itinerant cinema and improvisation, Giovanni Maderna is inspired by Robert Walser's *The Walk* giving body (Lino Musella) and life to an illuminating sequence shot. Among the brightest young talents supported by Filmmaker in recent years, Demetrio Giacomelli arrives in the main competition with *The Kennel*, a new testimony to the iconoclastic force of his gaze. Finally, an alien, Diego Marcon's *The Parents' Room*, between video art, musicals and horror seems to remind us that nothing is more real than our fear in face of the heart's confusion.

The jury



Alessandro Bertante (Alessandria, 1969) has always lived in Milan. He's the author of the essays *Re Nudo* (2005, NDA) and *Contro il '68* (2007, Agenzia X). Among his novels *Al Diavul* (2008 Marsilio), winner of the Chianti Prize, *Nina dei lupi*, (2011 Marsilio, 2019 nottetempo), finalist of Premio Strega and winner of the Rieti Prize, *Estate crudele* (2013 Rizzoli), winner of the Margherita Hack Prize and *Gli ultimi ragazzi del secolo* (Giunti 2016), winner of the Campiello Award. He's Course Leader of the Bachelor's Degree in Media Design and Multimedia Arts at the New Academy of Fine Arts in Milan.



Raffaele De Berti was associate professor at University of Milan until 2020 where he now teaches Documentary cinema on a contract basis. In his studies he has dealt with the relationship between cinema, other mass media and Italian society, rotogravure printing and relations with photography. In 2020 he edited with Irene Piazzoni the volume *Photojournalism in the Seventies. Struggles, transformations, conquests* (Milan, Silvana Editoriale).



Federica Di Giacomo graduated with a degree in anthropology in Florence. Her previous credits include: *The Grotesque Side of Life* (2006), which won two awards at the Torino Film Festival, and *Housing* (2009), which screened at festivals such as Locarno, CPH:DOX, Hot Docs, and Thessaloniki. In 2016 her film *Libera Nos* won the Horizons Award for Best Film at the Venice Film Festival in 2016, the Solinas Award for Best Documentary, Best Documentary at the Madrid Film Festival, and the Doc It Award. In 2021 she directed *Il Palazzo*, special event at the Giornate degli Autori, Mostra internazionale del cinema di Venezia.

Faya Dayi

Jessica Beshir

ITALIAN
PREMIÈRE

Ethiopia, USA,
Qatar, 2021
DCP, b/w, 120'
O.V. Oromiffa, Harari

Screenplay
Jessica Beshir

Cinematography
Jessica Beshir

Sound Designer
Tom Efinger

Editing
Jeanne Applegate,
Dustin Waldman

Music
William Basinski,
Adrian Aniol,
Mehandis Geleto,
Kaethe Hostetter

Production
Jessica Beshir

Contacts
jessybesir@gmail.com

At the crossroads between leaving and coming back, there is *Faya Dayi*. The director Jessica Beshir found Ethiopia after a long time, but everyone down there seems to want to leave, to search for luck across the sea. In this unstable temporality, the elsewhere is constantly invoked thanks to the massive use of khat, a sacred herb to the Sufi who used it to connect with God. Nowadays it has become a pervasive cultivation, a source of profit for the entire area. Around Harar everyone grows khat, everyone chews khat. The community reveals itself little by little through short exchanges of words, snippets of hopes and dreams which are denied by a hard and deaf reality. Coffee does not taste the same anymore, water is drying, political conflicts erode every opportunity, and even children are at risk of falling into khat addiction. Mohammed is only fourteen but already works for the profitable commerce, wandering from one field to another. Nonetheless, his mind is on his mother who crossed the Red Sea a while ago; is trying to reach her the right thing to do? Or maybe that land still has something to offer besides melancholy? Beshir didn't just want to document a deep change that occurred in her land of origin, rather she chose to enter that place's atmosphere. Her roots and the trust accorded by the community permitted her to catch the slow and circular rhythms that make up the day. *Faya Dayi* is an hypnotic film where the air is filled with invisible presences, maybe of the ones who left by sea and never came back, maybe of the never realized possibilities. The whole movie becomes a mimic of a khat induced trance, an immersive experience both for the visual and sound dimension, a ritual of invocation.

Biography
Jessica Beshir is a Mexican-Ethiopian writer, director, producer and cinematographer based in Brooklyn. She made her directorial debut with the short film *Hairat*, which premiered at the 2017 Sundance Film Festival (Criterion). Her short films, *He Who Dances on Wood* (PBS) and *Heroin* (Topic), have screened in festivals and museums around the world, including Hot Docs, IFFR, IDFA, Tribeca Film Festival, Eye Film Museum, and MOMI New York among others. Beshir has been honored with grant support from The Sundance Film Institute, the Doha Film Institute, the Jerome Foundation. *Faya Dayi* is Jessica's feature debut.



You were born in Mexico, but with Ethiopian origins. What kind of experience has it been for you shooting this film?

It was an amazing opportunity to connect with the community that I had left a long time ago and to learn about the country; I would say it was a healing process. I grew up in Harar, but me and my family had to leave very suddenly when I was 16 due to political turmoil. I initially returned to see my grandmother, I started to film her and then I realized I wanted to make a movie. It all began with this emotional connection with my family and the land, then the community embraced me and guided me in the process. They made me understand that I had to leave the American notion of time elsewhere, letting go of control and of the outcome I wanted. When I did that, stories from people around me emerged.

The desire to leave is one of the main topics, both physically through migration and mentally with the abuse of the herb khat. How did you relate to this argument?

When I came back I saw that so many young people were dreaming about going by sea to find

some opportunities, while water in our land is drying up. I started to ask them questions about it and also about khat, which has always been there, used by the Sufi to connect with God. However, in the last 30 years it has become a big economic source because of its extensive use and I wanted to understand why they are medicating so much. There is a lot of unemployment and frustration, chewing khat is a way to dream and to leave from a difficult situation.

The film is very atmospheric, how did you work on this aspect?

The music I chose has an important role as I feel that it is healing too. Its circularity is grounded in the Sufi rituals but also represents the state of affairs, because I had to move away for political instability, which is the same reason the youngsters today want to leave. The film is in black and white because I felt that I wanted to speak more about the interiority of life, going away from the anecdote and entering into a stream of consciousness.

The Kennel

Demetrio Giacomelli

WORLD
PREMIÈRE



Italy, 2021
HD, colour, 46'
O.V. Italian

Screenplay
Demetrio Giacomelli

Cinematography
Demetrio Giacomelli

Sound
Demetrio Giacomelli

Editing
Demetrio Giacomelli

Music
Demetrio Giacomelli,
Hermes Rendina

Producer
Demetrio Giacomelli

Contacts
demetrio.giacomelli@gmail.com

The gaze of a dog, now in old age, becomes a means to observe the world sideways, not reproducing what already exists but giving life to a new universe, personal and independent at the same time.

In *The Kennel* Giacomelli continues to play seriously, in a syncretism of different formats: images generated with video games, footage, extracts from old films. The latter can undergo manipulations such as the use of social network filters, in a virtually infinite expansion of possibilities and re-signification.

In this vision of shadows some themes emerge: the relationship with death, psychoanalysis and sexuality, up to the sense of utopia, in an immersion in the Italian history of the 1970s that proceeds through suggestions and questions. We inherit a heavy story, which is difficult not to suffer the effects, in order not to end up crushed you have to play, mock the myths, forget every ultimate goal and combine different elements. Eliminating any separation between public and private, between personal moments and collective events, we will observe the emergence of a gaze that is still possible, in an open process, in the changing act of taking shape.

Biography

Demetrio Giacomelli (Genoa, 1986) after graduating in Painting at the Academy of Fine Arts in Genoa moved to Milan where he began working as an assistant director. In 2014 with Matteo Gatti and Matteo Signorelli he founded "Progetto Aves", an artistic research group on the relationship between citizen and animal. With Progetto Aves he exhibits and participates in the Venice Architecture Biennale, the CCCB in Barcelona and Careof in Milan. In 2015 the *Km/18* video made by Progetto Aves wins the Tent Academy Awards in Rotterdam. He participates at two editions of the Pesaro Film Festival with *Mal d'Archivio* (2016) and *Il Secondino Innamorato* (2017). In 2017 he also made *Diorama*, presented at Turin Film Festival – where he won the award for best Italian documentary – and at MAXXI in Rome where he was awarded as best documentary at Extra Doc Festival. The same year he shoots the science fiction film *L'estinzione rende liberi* which wins the first prize in the Prospettive section of Filmmaker.

In your film there are images of the past and contemporary tools such as filters, normally relegated to the sphere of social networks. What kind of approach did you have in using the materials?

Having no social media profile, my approach is a bit exotic; I discovered filters looking at the phones of people close to me. Therefore, I think it's different from those who get used to these tools, as they are made available. I'm very interested in audiovisual technology, in the videos I find on the net sometimes I see complex ideas that are more interesting to me than the self-referential approach that occurs in cinema. The filters in their simplicity have a great power of manipulation that I really like, then they open a glimpse on the theme of identity, of the perception of oneself as something interchangeable and manipulable. Talking about the images of past films, I must say that I have no particular respect for cultural products. I have no holy pieces or untouchable collections, for me they are objects linked to needs, desires, concrete use, therefore my attitude towards them was profanatory, I took them for what I needed.

We could say that you make a very serious use of playing.

It's serious because I try to get to issues that concern myself, elements of my biography and

some people around me are also involved in *The Kennel* and other films.

The playful aspect of the image, however, has always interested me as well as the idea of esistance as a game. For me Schulz, the author of Peanuts, is a great artist; you never know if Snoopy is really the Red Baron, or if he's only in Charlie Brown's fantasies. I've always had a tendency to include my dog in these childhood stories of mine, to live dreams through his gaze. I think *The Kennel* is a film about the afterlife, intended as death, as the cultural concept of the unconscious and also as animal gaze. Then, as always with my works, it becomes a difficult heap to untangle.

The last part of the film focuses on your vision of the 70s in Italy and on the armed struggle, what did you want to express on this issue?

I come from a communist family; I've always felt this heavy weight of the political struggle, perhaps with a sense of guilt for my not being active in a traditional sense. Coming from a poor condition, I've always understood it in a very concrete way, as revenge against someone who has operated an abuse rather than in an ideal way. What I asked myself then is how I would have been at the time if I had become a terrorist, I think I would have been very inefficient because I would have remained a visionary anyway.

Zinder

Aicha Macky

ITALIAN
PREMIÈRE

France, Niger,
Germany, 2021
HD, colour, 82'
O.V. Hausa

Screenplay
Aicha Macky

Cinematography
Julien Bossé

Sound
Abdoulaye Adamou
Mato

Editing
Karen Benainous

Music
Dominique Peter

Producer
Ousmane Samassekou,
Erik Winker,
Clara Vuillermoz

Production
Point du-Jour
International, Les films
du Balibari, Corso
Film, ARTE France,
Production Tabous
(NE), Al Jazeera
Documentary (QA)

Contacts
contact@andanafilms.com

Zinder is the second town of Niger in the heart of Sahel. Down there, surviving is a daily challenge. Young people especially suffer the lack of a possible future; the situation is even worse for the ones who live in the poorest areas, condemned to the margins. Here the gangs, called "Palais" flourish, and are formed by the youngsters of Kara Kara, a suburb of Zinder considered a sort of ghetto. It was, in fact, the area where the lepers and the most disadvantaged people were relegated.

Aicha Macky, director and activist born in Zinder, returns to her country to give a voice to those stories thanks to the relations that arise between her and the ones who accept to be filmed. It's a complex connection, especially for a woman in a world established by males, but it's built on reciprocity, between the spatial geography and the bodies, the streets and the scars. Violence is everywhere and has ancient roots, dating from the age of colonization.

Inside these untracked boundaries every character takes on a presence that breaks the media anonymity: there are those like Siniya Boy, part of the "Palais Hitler" gang, who dreams of opening a security agency; or the ones like Bawa, who nowadays drives a taxi but keeps feeling persecuted by the past. Everyone goes on as he can between odd jobs and illegal commerce, including the smuggling of gasoline. In this landscape with multiple voices emerges a reality told without rhetoric or victimhood.

Biography

Aicha Macky (Zinder, 1982) after the Master's degree in Sociology begins to study cinema, for her the most democratic means for its capacity to reach a high number of people, also illiterate. She attends the African Documentary Film Forum in Niamey and then the Gaston Berger University in Saint-Louis, Senegal. In 2011 she makes her first short film, *Moi et ma maigreur* followed by *Savoir faire le lire* (2013). In 2016 she presents her first full length, *L'arbre sans fruits*, which was awarded all over the world and explores the theme of female infertility in Niger. Macky has been ambassador for Oasis Niger and since 2021 she promotes the Yali Film School Fellowship, a project that aims at building a creative community made by women.



What pushed you to make a film about the suburbs of Zinder, Niger?

I was born and raised in Zinder, where the phenomenon of gangs is increasing. I wanted to make this film, with those people, to show and make understand to those who have the power to make decisions the situation in which these youngsters live in the suburban areas.

What kind of experience was it for you to enter that male universe, made up of the gang members?

At the beginning it was not easy to film in that context, I had to pass through a real rite of passage so that they could trust me: they made me smoke some hashish, I came back home stoned. However, with the passing of time they understood that I wanted to make a film with them, not about them, in the sense that I wasn't there just to take their images. Than they opened

all the doors to me and I acquired the status of a "protected" person in that community.

There are many bodies in your film, there are the scalped ones of the boys who are obsessed by training but it's also full of scarred ones.

I filmed the scars to show the violence. I wasn't interested in displaying brutal acts because I chose to document the attempt of some people to change their lives, their desire to quit the gang to acquire a respectable place in society. The scars represent the consequences of the violence lived in the past, like some stigmata that they must carry forever on their bodies. Moreover there is another topic linked to skin: the neighbourhood where I filmed was created by the State in the 1970s to confine the lepers. Nevertheless, with the grow of the city it has become part of Zinder, his inhabitants are always ridiculed as leprous.

The Walk

Giovanni Maderna

WORLD
PREMIÈRE

UK, Italy, 2021
16mm, colour, 62'
O.V. English

Assistant director
Monica Stambrini

Screenplay
Giovanni Maderna,
Stanley Schtinter,
freely inspired by the
homonymous novel
by Robert Walser

Cinematography
Robbie Ryan

Sound
Max Gobiet

Editing
Paola Freddi

Music
Robert Wyatt, Vivaldi

Production
El Entertainment,
Emu Films,
Tea Time Films

Contacts
info@quartofilm.it

The early morning light, the empty streets, a time still suspended. A man walks with serenity, that path seems familiar to him, as if it belonged to his habits. At the same time, he's amazed to discover new details, as if he were seeing them for the first time. Meanwhile, the landscape around changes, the streets are filled with people, tourists, noises. The man sends a letter, stops at the restaurant, observes what is happening and then resumes his steps by drawing invisible trajectories, perhaps possible stories. At the origin of the film there is *The Walk* (1917), the short story by Robert Walser that the director tries to "translate" into the cinematographic device, with its feeling of wandering as a narration of the world. This relationship with the written word takes shape through movement, the figure that unites the images with the act of walking. It's on this edge of affinity that the protagonist, played by Lino Musella, immerses himself in the Roman landscape - the place where the action has been moved, from the small town of the novel - revealing the cinematographic gesture in its very substance: a sequence shot in 16 mm interrupted by the change of the reels, seven in all, during the two hours of shooting. To walk, to breathe, to see, to film. Time is the rhythm of the body while the story is the infinite potential of a journey and knowledge's a fragment of reality in which unexpected epiphanies emerge.

Biography

Giovanni Maderna (Milan, 1973) made his debut in 1995 with the short film *La place*, awarded at the Sacher Festival by Nanni Moretti. The first feature film, *Questo è il giardino* (1999), written together with Carolina Fieschi, won the Luigi De Laurentiis award for best first film at the Venice Film Festival of the same year. In 2001 he made *L'amore imperfetto* presented in competition in Venice, and in 2005 with Bologna 16-02-05 Giovanni Maderna and Antonio Moresco met Alberto Grifi, he pays homage to one of the greatest protagonists of Italian independent and experimental cinema. In 2006 he shot *Schopenhauer*, presented in Locarno and in various international festivals. In 2007 he founded the Quarto film with which he produced *Cielo senza terra*, co-directed with Sara Pozzoli, which was presented at Giornate degli autori at the Venice Film Festival. In 2012 he curates and produces a project inspired by the universe of Emilio Salgari with the films of Tonino De Bernardi (*Iolanda tra bimba e corsara*), Giovanni Cioni (*L'intrepido*) and *Carmela salvata dai filibustieri*, which he directs together with Mauro Santini and premiered in Venice at Giornate degli autori. The same year he presented *Look Love Lost* in the International competition of Filmmaker Festival.



What pushed you to make an adaptation of Robert Walser's novel *The Walk*, changing the setting from a small Swiss city to Rome?

Walser's novel seemed perfect for my desire to make a film in a short time, in fact the shooting lasted a few hours, it was almost like a live performance. When I first got the idea I was in Rome, I often followed the path that you can see in the film. In the meantime there was the pandemic, and if a first transformation was from the small Swiss town where Robert Walser took his walk to a large metropolis with an impressive history and scenography, thanks to Covid Rome has also become a silent city, diminished by the absence of tourists, cars, and the closed shops. We followed both the track of the book and of the path we had preordained, then some impromptu encounters and other idiosyncratic elements belonging to each of us came into play. The film is the result of an improvisation by three people, the actor Lino Musella, the director of photography Robbie Ryan and myself.

Why did you choose to shoot on 16mm film?

Because it has a measurable time and length, in a path that had very specific stakes it seemed natural to me to also put pre-established limits for shooting. It's clearly visible when the reel ends, but the moment in which it happened was

unexpected, so we set up a mechanical sequence made of film and steps in which you could be free to interact.

There is a conflict between the pleasure of walking and the constraint of working that emerges several times.

Walser claims a way of working in which writing can flow naturally, like putting one step after another. It contrasts with the idea of work understood as fatigue, effort and constraint – such as that of sitting – the pleasure of an activity that arises almost spontaneously. However, he's a man immersed in a capitalist society, which today has only worsened from this point of view; seeing people forced to work, he feels a bit guilty because in the eyes of the world he is a layabout. The film takes on this theme, it's shot without the possibility of remaking – not a good way of making movies as only perfection or excellence is praised nowadays – adopting poetics that could seem that of sloppiness. However, I believe that before removing an error, it's necessary to understand if it can be useful to the deeper meaning of the film: technical perfection sometimes takes away a bit of soul compared to the cinema of the past or in any case limits the possibilities a lot. An example: Ferreri's films are sometimes very sloppy, but of a wonderful sloppiness.

The Parents' Room

Diego Marcon

ITALIAN
PREMIÈRE

Italy, UK, 2021
35mm, colour, 11'
O.V. English

Screenplay
Diego Marcon

With
Massimiliano Balduzzi,
Beatrice Giavarin,
Huey Lockwood,
Chiara Serangeli

Cinematography
Pierluigi Laffi

Editing
Diego Marcon

Animations
Diego Zuelli

Music
Federico Chiari

Producer
Jacques Davies,
Camilla Romeo

Production
Incurva, Museo Madre,
Primitive Films

Contacts
die.marcon@gmail.com

A man is sitting on his bed, looking out of the window at the falling snow; his two children and their mother also appear. To the sounds of a song, the room reveals the crime that is hidden in that family. A few shots, extended times and a production technique that combines the original 35mm format, live action and digital animation in a hardly distinguishable way: it is in this perturbing and rarefied space that *The Parents' Room* is enclosed, almost a musical score that takes place in a single environment that sucks the viewer into its whirlpool of concern and fascination at the same time.

The staging evokes the golden years of the musical, subverts codified genres, horror, slapstick comedy, animation. As in Marcon's previous works, in particular *Monelle* (2017) and *Ludwig* (2018), his interest in the dark sides of the human psyche focuses on the theme of childhood to evoke a primary, fragile and evolving human condition.

Biography

Diego Marcon (Busto Arsizio, 1985) works with drawing, film, video and installations. His works have been exhibited in solo and group exhibitions in spaces and institutions such as the MADRE Museum, Naples; Institute of Contemporary Art / LASALLE, Singapore; The Milan Triennale, Milan; Prada Foundation, Milan; MAXXI Museum, Rome; Museion, Bolzano; PAC - Contemporary Art Pavilion, Milan; MACRO Museum, Rome. His films have been presented at various film festivals, including Viennale; International Rotterdam Film Festival; Festival du nouveau cinéma, Montreal; Cinéma du Réel, Paris; Courtisane, Ghent; BFI London, London; FID Marseille and Doclisboa. His two first works *Pattini d'argento* (co-directed with Federico Chiari and Anna Franceschini, 2007) and *She Loves You* (2008) were both produced with the support of Filmmaker. *The Parents' Room* was presented at the Cannes 2021 Quinzaine des Réalisateurs.



How did you conceive and create the main figures of *The Parents' Room*?

The first draft of the project consisted of a stop motion animation, with the characters made in a hyper-realistic way. This technique, by its nature, produces a jerky and not very fluid movement. So I thought that if I used humans disguised as puppets instead of puppets, this problem would be solved. At the moment I don't have the desire to deal with acting, so the use of fully covering masks allowed me to eliminate all facial expressions in order to obtain almost an absolute control over the characters' mimicry. Most of my works, as well as *The Parents' Room*, are born as perfect loops and are conceived as installations, only for those that I feel would also make sense projected in a cinema theatre do I make a dedicated version.

Why did you choose to shoot on 35mm film, then intervening with computer made visual effects?

The Parents' Room is the second film that I shot in 35mm using computer generated images (CGI), I had already done it with *Monelle*. My work as an artist has a lot to do with cinema, not only as a language and process but also as an imaginary, I am very attached to its history,

archetypes and genres. The 35mm film remains the reference format of classic cinema, as well as 16mm or 8mm for the experimental one. The choice then was very natural in this sense, because *The Parents' Room* is a small film in which a series of cinematic elements are deployed, emotional devices that run around. In CGI I created the part of the set visible from the window and the only non-human figure, the blackbird, the activator of the story. I have to say that I'm not interested in storytelling; the subject of the film could be defined as almost didactic. Instead I wanted to create a small musical comedy, with a humorous aspect.

The score is very important in the film, why did you choose to go back to the musical?

The music was composed by Federico Chiari, a partnership that endures since my first creations. For this film we wanted the references to be jazz pop from the golden age of the Hollywood musical. We decided that the composition would be designed for wind instruments, this relationship with breath was important. Musical is a genre that interests me a lot because it creates a sentimental and emotional contact with the audience, I believe that today many important issues are decided in a domain of this type.

Retour à Reims (Fragments) Jean-Gabriel Périot

ITALIAN
PREMIÈRE

France, 2021
HD, colour, 80'
O.V. French

Cast
Adèle Haenel

Cinematography
Julia Mingo

Sound
Yoland Decarsin,
Xavier Thibault,
Laure Arto

Editing
Jean-Gabriel Périot

Music
Michel Cloup

Producer
Marie-Ange Luciani

Production
Les Films de Pierre

Contacts
sales@thepartysales.com

Returning to Reims is a journey to rediscover a history that concerns us. The film is based on the book of the same name by Didier Eribon and tells the return of the author to his family's house, following the death of his father. It becomes a chance to retrace the events that had an impact on his relatives' lives, who came from the working class. Périot has chosen to exclude from the film the most personal and autobiographical aspects to focus on the narration of the workers conditions in France from the early 1950s until today.

Except from some scenes at the beginning and at the end, the documentary is composed of archive footage that Périot has researched and edited, digging into a piece of history currently out of fashion. On these workers' faces we can see the fatigue and the desperation caused by the impossibility of changing their lives, we see the houses without toilets, the non-existent intimacy. The women had further problems like the necessity of having illegal abortions and the difficulty of working and running the house.

The narrator's voice by Adèle Haenel guides us in this journey, telling also of the political commitment, of the hopes in the communist action until the great betrayal of Mitterrand and his party after he became president in 1981. From now on the history changes and tells in a clear way and without any moral conclusion, the reasons for the racism that still inhabits the working class and the gradual shift toward the Nationalist party.

Returning to Reims speaks to us about how poverty is inscribed, yesterday as today, in the so called «affluent societies» of the West, but also of the resistance that the exploited have tried to put in place, leaving us with a signal of hope for the future.

Biography

Born in France in 1974, Jean-Gabriel Périot has directed several short films on the border between documentary, experimental and fiction. He develops his own style of editing, which questions violence and history from film and photographic archives. His films have won awards in numerous festivals around the world. *Une Jeunesse Allemande* opened the Panorama section of the 2015 Berlinale and was awarded many times. *Lumières d'été*, his first full-length fictional film, premiered at the San Sebastian film festival in 2017. *Nos Défaites* was presented at the Forum during the 2019 edition of the Berlinale.



Why did you decide to make a film based on Didier Eribon's book?

My origins are rooted in the working class, like those of Eribon. I was questioning my status, since today a filmmaker is not supposed to belong to that social stratum. After reading the book I understood that making a film based on it would be a chance to tell again the sociological and political history of the working class, and in some way also the story of my own family.

The film is based on archive footage, how did the research process unfold?

It's a time-demanding process but it was not the most complicated film I did from this point of view because it was in French, and also because the State in France cares a lot about archiving, there is easy access to a lot of material. What surprised me most is that some topics were completely not represented, like the life conditions of housemaids or everything regarding abortion; it was very complicated to find that material. Then, in the 1980's there was a big change since the workers were no longer represented in TV and cinema. In fact, from that point on the film changes a lot because the existent materials are different.

When the political system decided to undo the idea of class, the politicians stopped talking about social struggle and the workers disappeared from the media. The cinema is different, it became less popular with the dwindling of an audience, becoming more addressed to the middle class. With this shift, committed films didn't find a place in the new game of production.

You added a new epilogue to the story and it seems a signal of hope for future struggles.

I wanted an optimistic ending while the end of the book is quite depressing: the Left collapses and the far Right takes the stage. I decided to look for what happened from the publication of the book to today, as more than ten years have passed. And I think that it is still fragile, but something happened. In France we had the gilets jaunes and that represents a new chapter of the story, because people in that movement came mainly from the former working class. Then there are the struggles for ecology, the LGBTQ and the feminists; surprisingly those groups are starting to stand together. We still don't know until which point people will join together and for what but there is some kind of energy, we are still moving.

How Do You Measure A Year?

Jay Rosenblatt

ITALIAN
PREMIÈRE

Usa, 2021,
HD, colour, 29'
O.V. English

Screenplay
Jay Rosenblatt

Cinematography
Thomas Logoreci,
Jay Rosenblatt

Sound
Dan Olmsted

Editing
Jay Rosenblatt

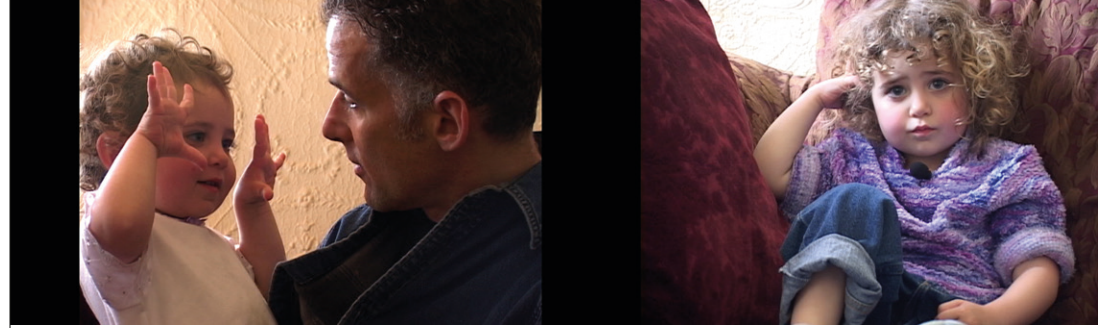
Producer
Jay Rosenblatt

Contacts
jay@jayrosenblattfilms.com

Since his daughter Ella turned two, the director involves her in a game, almost a ritual that will take place every year on her birthday: sitting on a sofa, she has to answer her father's questions, always the same, while he films her. We do not know or see what has happened in the meantime or what is around her, there's only Ella in the frame. Yet this frame contains infinite possible stories. At each new appointment we discover a different Ella, from the little girl with blue eyes and blond curls to the girl who deals with questions about the future. Innocently surprised the first times – «what about the relationship between you and me» asks her father, «it's beautiful» she replies – as she grows up she becomes a little more charming, slowly settling in to that extravagant birthday party; she confides to the camera her passion for lollipops and the dream of becoming a singer; sometimes she withdraws, escapes, then returns, wanders, takes a pose. The hair is getting darker and longer, the pink t-shirts of childhood have been replaced by black dresses; the face in the days of adolescence is sharp, she appears frightened and more fragile, then she returns confident, she discovers the world, commitment, ecology. Physical transformations restore the flow of time – of life, of cinema – composing the plot of a profound feeling that concerns changes, which tells the fear of everyone in the world of the idea of growing up, showing the relationship between a father and a daughter with touching sweetness.

Biography

Jay Rosenblatt (New York, 1965) is an independent filmmaker and artist whose work has been featured in many international festivals, including Sundance, Rotterdam Film Festival, Locarno Film Festival, and institutions such as MoMA and the New York Film Forum. With the use of found footage, archival materials, and home movies, since the first short film in black and white, *Doubt* (1981), his research focuses on emotional cores, exploring universal moods such as mourning (*Phantom Limb*, 2005), the consequences of authoritarianism and power (*Human Remains*, 1998), the relationship between fatherhood and making films (*I Used to Be a Filmmaker*, 2005).



What does it mean to you to film in your home environment?

I had already done four films in my home with my daughter. When I became a parent I didn't have much time for my filmmaking activity, so I combined it with shooting home movies with her. Indeed, the first one is called *I used to be a filmmaker* and it's about her growth, from when she was born until 18 months. My other kinds of films are very different, mostly essays made through collage. These ones I shot at home are lighter, with an element of humour; I enjoyed doing them so much I just continued. Regarding this particular one, for some reason I didn't want to look at the results before we finished shooting, I had a block toward watching the tapes over the years. I think it was mainly because, as she grew older, the changes were very fast and it would have been painful to grieve for the way she was the year before and that she was no more.

How do you measure a year? is a home movie but it contains important themes like the passing of time and growth, how did you relate to them?

I decided to cut a lot of things that might not be of interest for other people outside our family.

I looked for the universal elements in each age, each shot, so that everyone could relate to it. I wanted to show the complexity of our relationship, the beauty of it but also the frustrations and the difficulties, so that others could find something about their own parenting or about their personal relations with their mother and father.

During some years Ella doesn't seem very excited about being filmed, but then the truly happy ending erases those troubled periods.

It was very interesting to see how her emotions shifted in time; in her early teenage years there were a lot of negative ones and it was hard to communicate. She grew up with a filmmaker father so she knew what it was about, sometimes she didn't enjoy being filmed but also for the other films we did together she always really liked the final results, it was something special for our relationship. The ending was the biggest surprise because when she turned eighteen, the last year in which we filmed, I left the room and Ella remained alone with the camera. I had no idea what she had said and when I watched it, it touched me very deeply. I think that the ending brings it all together and made it all worth it, for her, for me, and hopefully for the audience too.

Garage, des moteurs et des hommes

Claire Simon

ITALIAN
PREMIÈRE

France, 2021
HD, colour, 71'
O.V. French

Cinematography
Claire Simon

Sound
Frédéric Buy

Editing
Luc Forveille

Music
Nicolas Repac

Production
Petit à petit production

Contacts
info@petitapetitproduction.com

The depopulation of a rural village in southern France is shown to us through the participating gaze of the director who grew up there, in Claviers. The emptiness and melancholy linked to the unstoppable phenomenon are however rewarded by a place full of life: the mechanic's garage. In that narrow space full of tools and vehicles, various relational dynamics flow before our eyes: the transmission of skills, the telling of one's troubles, the couple's relationship. The daily working life of Christophe, the owner of the garage, is mixed with the contribution that each customer delivers to the camera. Of course, the garage is not a neutral environment: it is a place where virility is a value and women always seem a little out of place; it is the depository of a mentality and way of life. However, there is an attempt to "fix things" and perhaps it's this positive attitude, that of launching into a challenge with the non-human, that determines the emotional tone of the place. The cars are there, it's around their mysterious needs that the village meets and it's always thanks to them that Romaric has an opportunity for a dignified life, the apprentice boy who was in danger of getting lost. His relationship with Christophe is a glimpse of life that recalls ancestral training but also represents a sign, a possibility for the future of the Provençal village.

Biography

Claire Simon was born in the UK but spent most of her childhood in Provence. A student of ethnology, Arabic and Berber, she discovered editing thanks to Cinémathèque d'Alger. She begins to make short films in the 1970s; by attending the Ateliers Varan she orients towards direct cinema with the aim of «blurring the boundary between documentary and fiction». The director made a name for herself in the documentary world thanks to *Coûte que coûte* (1996), while the following year she directed her first fiction feature film, *Sinon, oui*, presented at Cannes Film Festival in Cinémas en France. In 2008 she made *Le bureaux de Dieu* (with Nathalie Baye, Nicole Garcia, Isabelle Carré, Michel Boujenah), which won the SACD Grand Prix at the Quinzaine des Réalisateurs in Cannes, the same year Filmmaker dedicated a retrospective to her. *Le concours* (2016), presented in the International competition of Filmmaker, won the prize for Best Documentary on Cinema at the Venice Film Festival.



What kind of experience has it been for you to film in the village where you were raised?

It's the second film that I shoot in Claviers and this time I wanted to show something about time and death. At the beginning there is me, not so young anymore, walking with these orange lights that recall the ones of the funerals. In little villages you know when people die, in the city you don't. As a lot of villagers that I knew have died, I asked myself where life was at the moment and the garage was the answer. Since it opened it seemed a place where everybody wanted to go, besides the car's needs. Maybe not everyone goes to the local bakery, but my challenge was that at the garage you could meet the whole population.

Why has the garage become such a meeting place and how was it to spend time in that ambience with a strong male imprint?

The inhabitants of the village are completely dedicated to tourism, they don't produce anything anymore and the only place that is close to production is the garage. Moreover, it's the only truly democratic spot because everyone who

needs something fixed is in the same situation, whether he's rich, poor, tourist or not. It's a mirror of a southern French village and of course I had to make my room. I shot mostly by myself but during the last week when a young boy came to help me, the garage's boss was way more relaxed. Their way of living is modern and backward-looking at the same time, moreover it's very rare that those people are filmed. However, they were very happy that someone was taking time to notice their lives.

Relations are very important in the film: between the humans and the machines, between the humans and the environment, between humans themselves. How did you focus on this aspect?

Mechanic work is captivating, there is a lot of suspense because it's about solving an enigma and you never know in advance if you'll be able to. Repairing is like being a detective and sometimes you don't have all the necessary tools, you always have to invent. Regarding the relations between human beings, I think that in so many films the romantic stories are very badly placed. Here you can find many kinds of love affairs in such an interesting set.

Herr Bachmann und seine Klasse

Maria Speth

ITALIAN
PREMIÈRE

Germany, 2021
HD, colour, 217'
O.V. German

Screenplay
Maria Speth,
Reinhold Vorschneider

Cinematography
Reinhold Vorschneider

Sound
Olivier Göbel

Editing
Maria Speth

Producer
Maria Speth

In collaboration with
Goethe-Institut Mailand

Contacts
info@wantedcinema.eu

Mr. Bachmann is a teacher who we meet with his class at the George Büchner school; it's the last grade before going to high school. We are in Stadtallendorf, an industrial city of worker immigration, first Italian and Greek, then Turkish and many others. Over the course of a school year we attend the lessons, we discover Bachmann's methods, but above all his ability to build a feeling of community day after day with the children that from the confined space of those walls can reach outside, into their family and social reality, projecting towards the future.

With the inseparable hat on his head, the teacher immediately appears as a special figure: ironic, empathetic, a sensitive listener, using different tools for teaching. In the morning he allows the students to sleep for a few more minutes by resting their heads on the benches; when they do not understand the meaning of a word he uses musical sounds to explain it; he leaves them free to discuss; he is attentive to their problems; he gets involved without ever forgetting his role: he is the teacher, they are the students, this thing is clear and defined, allowing a deep friendship that otherwise would be impossible. His class reflects the city, unites young people who come from many places, cultures and religions: Bulgaria, Italy, Brazil, Morocco, Russia, Turkey. Each one brings their own education and also their own prejudices, many of them speak very little German.

How to meet? What to teach?

This is what Bachmann works with – and with him the director of the film – so that everyone inside the class (and outside) can find their own space and self-confidence. «These votes are not you» he will tell the students on the last day. They went through almost an epic together, they laughed, cried, discussed, learning mutual respect and self-respect: a real inclusion, a starting point.

Biography

Maria Speth (Titting, 1967), after studying cinema at the Konrad Wolf in Potsdam-Babelsberg, worked as an assistant editor and director. Her first short, *Barfuss* (1999) won the Oberhausen festival. She made her feature film debut with the award-winning *The Days Between* (2001), the story of a woman in a moment of passage in her life, followed by *Madonnas* (2007), which confirms her preference for female protagonists. *9 Lives* (2010) was her first documentary. *Daughters* (2014) was awarded at the Berlin Forum. *Herr Bachmann und seine Klasse* won the Silver Bear at the Berlinale 2021.



How did you get in touch with Mr. Bachmann and what pushed you to film his class?

I've been friends with Mr. Bachmann for at least ten years, since he started working as a teacher in Stadtallendorf, in Hesse, Germany. He always told me about the peculiarity of that context, so I went there and I was very fascinated by the history of the city, different from the rest of Germany. I wanted to tell the past and present of that place and I realized that I could do it through the school as soon as I visited it, considering that 70% of young people there have a family history linked to migration. I was not interested in making a film about a very good teacher like Bachmann but rather about this microcosm, understanding how boys and girls coexist and interact with each other despite having different origins.

What was it like for schoolchildren to be filmed during their days in class?

We filmed half of the school year, from January 2017 to June 2017, the shooting lasted a total of 30 days. It was a full-time class and the timetable was from 8am to 5pm, together with the students we did many things, we ate together, we played together. At first they did not understand what could be interesting in their daily life, I explained to them that they would be among the very few to have a documentation of their year, as if it was a video album.

From that moment on they behaved spontaneously, with a warm and generous attitude. Luckily they weren't exhibitionist kids, I think this has to do with their origins. It was very important to give everyone the same space within the film even if there were discrepancies between them. Bachmann and I were in agreement on this concept and it led to a good union in the class. Also during the editing I was very careful to give the same space to everyone.

Bachmann has a particular educational approach, especially thanks to the use of music, a passion that becomes a vehicle for sharing.

The teacher had furnished the classroom as if it was a living room, in a homey style. The music room was a way to make them feel welcomed, a protected environment where schoolchildren could feel appreciated and where they could apply their skills through a universal language that transcended diversity. In this habitat, the children felt more easily that they could open up to talk about their needs and problems and Bachmann was a great example, a human being who talked about himself, thus stimulating the pupils to talk about them. The kids were greeted with respect, everyone could express their opinion and he focused on their potential, not on the deficits. It won't change the world but in its small way it has managed to create a culture of dialogue.

Train Again

Peter Tscherkassky

ITALIAN
PREMIÈRE

Austria, 2021
35mm, b/w, 20'
O.V. No dialogues

Editing
Peter Tscherkassky

Music
Dirk Schaefer

Production
Sixpackfilm

Contacts
office@sixpackfilm.com

Philosopher Gaston Bachelard called it *rêverie*, to abandon to the dance and seduction of images. It wouldn't be a private faculty, enclosed in human psyche, but rather its encounter with matter. Matter, in fact, is here conceived as an active entity, a continuous stimulus to the production of imagination. *Train Again* talks about this: which images are included in iron and steel, in cars, in the tracks that constitute a train? They're many, obviously. Departing from what preceded the train itself as a means of transportation, i.e. horses, until the steam train and the compartments we're more familiar with. The inquiry isn't limited to historic research but digs into suggestions returning the perceptive resonance that a train recalls. The rhythm of the film is as fast as a swooshing compartment and speaks about the friction between materials and their resistance, with the relative effort necessary to build the infrastructure, as well as the faces of the passengers and the crashes that occur. Peter Tscherkassky made the film only from 35mm frames with a meticulous work of cuts, inserts and superimpositions. An analogue manipulation even more motivated because it's the film material itself to enter, with its further references. *Train Again* is, in fact, a double homage: it comes after *L'arrivée*, made by Tscherkassky eighteen years ago in honour of *L'arrivée d'un train* by the Lumière brothers. The same time interval that divides two films by avant-garde Austrian director Kurt Kren, *3/60 Trees in Autumn* and *37/78 Tree Again*.

Biography

Born in 1958 in Vienna, started filmmaking in 1979. Tscherkassky earned his PhD. in philosophy in 1986 with a dissertation entitled "Film as Art", and started teaching in 1988. Since 1984 he has published numerous essays on avant-garde film and in 1995 co-edited the book "Peter Kubelka" (with Gabriele Jutz). In 1991 he co-founded "Sixpackfilm". Tscherkassky's films have been honoured with more than 50 awards. *Coming Attractions* won the Best Short Film at the Venice Film Festival in 2010. In 2014 Filmmaker Festival proposed an homage to his film production together with the one of director and partner Eve Heller. *The Exquisite Corpus* obtained a Special Mention at the 2015 Cannes Film Festival, Quinzaine des réalisateurs.



Why did you decide to come back to *L'arrivée* and make another film about trains after 18 years?

Everything starts with the found footage, in the case of *L'arrivée* I had five minutes of 35mm footage from the '70s by the National Rail Company. Several train came, getting closer, then vanishing in the distance. The avant-garde director Kurt Kren made in 1960 a film called *Trees in Autumn* and then, after eighteen year he made another one called *Tree Again*. It occurred to me that eighteen years ago I made *L'arrivée* so I decided to call this one *Train Again*, also as an opportunity to dedicate the film to Kurt Kren.

The sensorial impact of the film is impressive, there's almost a feeling of a present matter. How did you work on it and where did you look for the footage?

All of my films are made in the darkroom. I take an unexposed raw footage, and I lay several strips of found footage on top of it; I expose them with different light sources, mainly flash lights or laser pointers, and then process them. One meter of 35mm raw footage equals to two seconds of projection time. It's a very painstakingly process, it's about a sculpturing of time, a process of condensation through moving images. All of this leads to that sensorial experience that should be felt in cinema, on a big screen to get a full impact.

This time I also transferred a lot of images from digital sources like DVDs, photographing them frame-by-frame. For me cinema is an art form and not a commercial enterprise, I really would like my films to be in the tradition of the classic avant-garde from the '20s and the '30s, to put myself in the path of figures like Hans Richter, Viking Eggeling and many more. In Kren's *Tree Again* you can see some horses around the tree, so that's why I looked for footage of horses, creating a connection with the train as a mean of transportation that replaced them. In some way it recalls also the replacement of analogue cinema by the digital, I would like to show the power of analogue cinema without being nostalgic.

We could say that this big ride finishes with a crash.

I was interested in creating images that recalled the analytic cubism but then I finished with Jackson Pollock! The ending is total chaos but also, as an homage to the Lumière brothers, you can see the audience watching the famous *Arrival of a Train at La Ciotat*, but this time in the game of images they're observing this incredible explosion and falling down, referred to the history of cinema but not in a depressing way. I'd like the public to simply enjoy the film, it has many layers but I'd ask them to not think too much and just enjoy the power of analogue cinema on a big screen.

A River Runs, Turns, Erases, Replaces

Shengze Zhu

ITALIAN
PREMIÈRE

USA, 2021,
HD, colour, 87'
O.V. Chinese

Screenplay
Shengze Zhu

Cinematography
Shengze Zhu,
Zhengfan Yang

Sound
Aymeric Dupas

Editing
Shengze Zhu

Music
Wu Wei, SMZB

Producer
Zhengfan Yang,
Shengze Zhu

Production
Burn The Film

Contacts
burnthefilm@gmail.com

Wuhan is the place where it all began, the origin of the trauma that overturned our epoch, according to the pandemic narrative. The first sequences, taken by a security camera, reveal a landscape that has become familiar during the last months: deserted streets, figures without face or body, lights of the ambulances.

Then another city appears, a time of «before» with its habits, rites, architectural braids where Shengze Zhu seems to look for a memory that is near and far at the same time. People dancing, singing, swimming, the serenity of a party. The city's movement, with its 20 millions of inhabitants, is relentless as the new constructions that arise. Everything dances around the river that runs away, erases but keeps somewhere the traces of what has been, the emotions, the geography of a life.

To surprise the images, the words come. Voices that speak to the beloved man, to the father, the grandmother and tell of a loss, a pain, a sudden void. The director gives shape to the sentiment of the present through a love letter to her city, with a temporal discrepancy between her previous takes and the stories that unveil a different view. Sweetly, she illuminates to that implosion that passes through our reality today, still impossible to define.

Biography

Shengze Zhu (Wuhan, 1987) lives in Chicago. She co-founded Burn The Film production together with Yang Zhenfan, for whom she produced the films *Distant* (2013), *Where are you going* (2016) and *Down there* (2018).

In 2014 she made her first feature, *Out of focus*, presented at Cinéma du Réel in Paris and in many other festivals around the world. The film is about her experience as a photography teacher to immigrant children. In *Another Year* (2016) she follows for one year the life of a peasant family that came to live in the director's city. *Present. Perfect.* has won the Tiger Award at Rotterdam Film Festival and was presented in the International Competition of Filmmaker Festival in 2019.



You don't live in your hometown anymore but you keep filming there; what does it mean to you?

It was a way to get to know Wuhan better, even if I was born and raised there. I asked myself what hometown means and I think it's not just a geographical place, it's more related to a psychological state. In Italo Calvino's book, *Invisible cities*, Marco Polo talks about his hometown Venice saying that in fact he can't talk about it at all because, as he starts to describe it, he loses the city little by little. That's how I feel about making this film because when I come back to places I was familiar with, they're no longer there.

The landscape, with the river at its heart, is the protagonist of the film. How did you choose the locations?

I began to visit many different sites, driving along the river. Then I realized I was interested in places that had a transient nature, i.e. they were going to disappear or to change. In many Chinese cities you have the feeling that, even if you live there, you will discover many new things on a daily basis. When I went back to Wuhan I found the

city almost unrecognizable and I felt out of place. However, I really wanted the landscape to unfold itself at its own rhythm, that's why I did all these long takes. I hope the audience can linger along the river as they watch the film, I wanted to give them enough time to see but also to listen to the sounds I captured. Moreover, the slow pace of the movie is in contrast with the city's rapid transformation.

The mourning for the pandemic's victims and the one for the city that is no more a single thing. How did you get to this overlapping?

I started to shoot the film back in the summer of 2016, so initially it had nothing to do with the pandemic. I was interested in capturing what is lost in this progress of renovation and how the residents are coping with it. But then, I felt I shouldn't avoid what happened last year because it had a significant influence on the city and the people. Finally, the film for me is a contemplation of the relationship between nature and humans. We are so tiny, and not just in terms of size. For example, the river is still there despite all the continuous changes that happen at its banks. I hope that watching this film the audience will reflect on their own relation with nature.



Prospettive

Astrid Ardeni

Caterina Biasiucci

Pietro Bellini

Mario Blaconà

Nicolò Braggion

Desirée Braida

Emanuele Cantò

Tommaso Donati

Gaël de Fournas

Irene Dorigotti

Vitaliia Fedorova

Federico Francioni

Patrick Frunzio

Virginia Garra

Valentina Manzoni

Martina Melilli

Jacopo Mutti

Alice Re

To get lost in time

Antonio Pezzuto

The explosion of Covid has certainly left many consequences, also between the stories that the young directors under 35, protagonists of Prospettive, dealt with. We had already seen the overbearing presence of the pandemic in last year's works, today we find it transformed and hidden in more elaborate and abstract forms. It's as if the virus, undermining the possibility and desire to be together and to be a community, has sharpened the conflicting realities, the search for a sense of our existence and of our being in relation to what is outside of us: of our living time.

States of mind that return in the desire to disappear between the landscape and the environment, suggested by Irene Dorigotti in *Ora sono diventata foresta*, where two voices apparently in harmony tell of a struggle that turns into violence; or in the portrait of Witige Gaddi protagonist of *Riverdi* – made by Desirée Braida, Patrick Frunzio, Astrid Ardeni, Pietro Bellini and produced by Civica Scuola di Cinema Luchino Visconti. The man, a great lover of life and travel, full of legendary memories and stories, lives today isolated in a large house in the Grado lagoon, a territory with which he has a deep bond.

The landscape is also an immersion in the past, suspended between the memories that rest on the soap bubbles in the frames of Caterina Biasiucci (*Il mare che non muore*); or between the days that transform us and our places, narrated by Mario Blaconà in *Italia, teorie per un film di famiglia*, chronicle of a relationship between mother and son where the passing of time has upset the roles. Or a hostile vision, in which it's no longer possible to recognize oneself – as happens to the protagonist of *Akouchetame*, by Federico Francioni and Gaël de Fournas, whose personal experience is intertwined with the conflicts that his native country, Morocco, is experiencing.

And if Valentina Manzoni (*Cortocircuito*), or the very young Alice Re (*Nel paese delle meraviglie*) look at the world that flashes from the window with curiosity and respect, trying to tune in to its transformations. Emanuele Cantò (*Tutto esaurito*), works on the device of repetition: through details of bodies, faces and sentences, he “breaks up” the television image of a sports commentator, historical voice of a local broadcasting station in Pescara.

A diary of intimacies and cinema is *Arimo* by Nicolò Braggion and Jacopo Mutti, because it's only through the rush of days, and in the invention of another reality that we can tell the journey of the children in a community for minors on the outskirts of Milan, on the eve of difficult bets and in the harsh confrontation with the future. Time implodes mechanically, dilated or breathless in the delivery apps economy narrated by Martina Melilli in *J'ai faim*, or the young protagonists of Virginia Garra's *My sunset room*.

But time can also flow backwards to take us back to different eras, indulging the aspiration to become children again to experience the *Epoca geniale* evoked by Tommaso Donati, an age in which we must train to face the future; or projecting us into a matriarchal society, populated by unreconciled female spirits, Vitaliia Fedorova's *Mavkas*, which perhaps can help us face the new times that are about to arrive.

The jury



Francesca Bonfanti was born in 1992 in Milan but considers herself a daughter of the province, she graduated in Communication with a thesis on Cinema audiences and crowd funding as a means of co-production. An expert in representation and inclusive language, she's currently Digital Communication Manager of Diversity, for which she follows the project Diversity Media Awards coordinating the research and analysis process of the most inclusive media products. She's communications manager of Orvioto Cinema Fest, an international short film festival now in its fifth edition.



Lorenzo Donghi (Bergamo, 1984) teaches at the University of Pavia in the master's degree course Writing and Projects for the Visual and Performing Arts and at IULM University of Milan in the bachelor's degree course Tourism, Management and Culture. Mainly interested in film and visual studies, he published a monographic study on contemporary war representation (*Scenari dalla guerra al terrore*, Bulzoni 2016). He also recently co-edited the volumes *Al presente. Segni, immagini, rappresentazioni della memoria* (Pavia University Press, 2017) and *A mezzi termini. Forme della contaminazione dal XX secolo* (Mimesis, 2019).

He is a member of both the Self Media Lab, a research center active at the University of Pavia that investigates the self-portrait phenomena in the new media scenario, and “The East of Eden” review editorial board.



Perla Sardella is a documentary maker and editor, born and raised in Jesi, Italy. She obtained a master's degree in Cinema and Multimedia Arts at the Academy of Fine Arts of Brera, in Milan. She works with still and moving images, and with different formats that include linear audiovisual, photography and video installations. *Comfort Zone* (2015) was presented at Torino Film Festival in the section Italiana.corti. *Take the floor* (2019) won the Prospettive section of Filmmaker. *Le grand viveur* (2020) was in competition in the medium and short films section of Visions du Réel and again in Filmmaker's Prospettive in 2020.

Some of her works have been shown in national and international art galleries (The Wrong Biennale, Biennale Mulhouse de la jeune création, Foundation smART). She is co-founder of the association for the enhancement of heritage of family movies “Reframing Home Movies”. She lives and works in Genoa.

Il mare che non muore Caterina Biasiucci

WORLD
PREMIÈRE



Italy 2021,
colour, 13',
O.V. Italian

Screenplay
Caterina Biasiucci

With
Carla Cassola,
Micaela Gentile,
Maria Tiziana Lemme

Cinematography
Callum Begley

Sound
Giorgio Borrelli,
Marcello Sodano

Editing
Isabella Guglielmi

Production
Aamod with Home
Movies – Archivio
nazionale
del film di famiglia

Contacts
tinydistribution.shortcuts@gmail.com

The diary of the grandmother she never met, the mother's memories, a family language mixed with fragments of other narratives. All these elements make up the story of the film that reflects a feminine imagination, both intimate and universal. Ada, the protagonist, lets herself be carried away by the sea in which she swims, a movement that allows her to retrace her life, her youth, her only love, the birth of her daughter and the end of her marriage, which she lives in mourning. In the water she's suspended between present and past, finding her deepest "I", the part of her child self, her innocence and wonder. Who is Ada with her words of emotion, joy, anger, pain? Which possible woman, which tangle of culture, obsessions and fragility?

Using the archive as a «place of memory», the director explores a time span that goes from the 1940s to today; the passage of time is conveyed through the change of image formats, from the filmstrip to digital, up to filming with mobile phones, thus also showing also a history of family films.

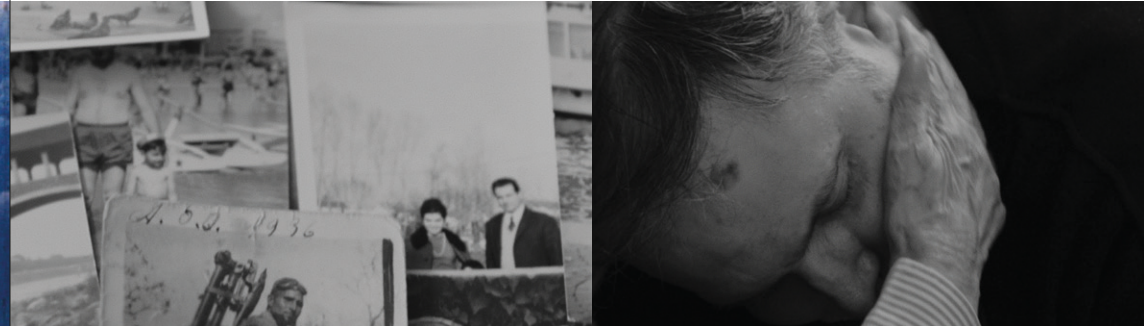
Biography

Caterina Biasiucci (Naples, 1995) graduated in Comparative Languages and Cultures at the Orientale University in Naples. In 2014 he attended Filmap, the Atelier of cinema of the real coordinated by Leonardo Di Costanzo. The same year she made her first short, 668. Her next *Appunti sulla mia famiglia* (2017) was presented at Filmmakers' Prospettive and won the prize for Best Documentary at the Napoli film festival.

In 2020 she won the Zavattini Prize to develop the project *Il mare che non muore* (*The sea that does not die*).

Italia, teorie per un film di famiglia Mario Blaconà

WORLD
PREMIÈRE



Italy, 2021
Super8 and 4k,
colour and b/w, 50'
O.V. Italian

Cinematography
Federico Frefel

Sound
Giorgio Vita Levi

Editing
Astrid Ardentì

Music
Manuel Stracqualursi

Producer
Federico Frefel

Production
Finisterræ

Contacts
info@finisterræcinema.com

The relationship between mother and son is all-encompassing, it occupies every interior and exterior space, defining the trajectory in which a reflection on the meaning of existence can unfold. Francesco and his mother Italia live together in an apartment behind the Cathedral of Pavia, she's stuck in a wheelchair, embodying the mystery of old age as she's already inhabited by an unknown dimension.

The son takes care of her with morbidity, repeating some childish games, some private rituals that allow the woman to cling to this world. Francesco is an actor and it is therefore natural that the plan of reality and that of fantasy mix, transfiguring those days otherwise all the same, until the son pronounces the words of the mother in a definitive showdown.

A dark and disturbing vision of life emerges, the sweet slavery of having been generated by someone else is a perennial deprivation of freedom that leaves no way out except in an impossible explosion.

Biography

Mario Blaconà (Melzo, 1987) after graduating in Law, began a collaboration with the San Fedele Cultural Center in Milan, where he works as a programmer and film critic. He's currently chief editor of the film magazine Filmidee and editor at Lo Specchio Scuro. In 2015 he began his career as a director of fictional short films directing *Schermo Nero* and *Buon pomeriggio*, with which he won some awards in festivals all over Italy. In 2017 he embarked on a journey to the Balkans from which a written and video reportage was born, it's been awarded with the Treccani Prize for the web and reached the final at the Solinas Prize 2018. In the same year he made his first documentary film, *Chi di voi non è nato qui*.

Arimo

Nicolò Braggion, Jacopo Mutti

WORLD
PREMIÈRE



Italy 2021,
HD (4K DCP),
colour, 72'
O.V. Italian

Cinematography
Nicolò Braggion,
Jacopo Mutti

Sound
Nicolò Braggion,
Jacopo Mutti

Editing
Maria Chiara Piccolo

Sound Design
Massimo Mariani

Music
Trio Cavalazzi,
Andrex, Pietro Stiglio,
Cristiano Messina

Producer
Claudio Jampaglia

Production
Possibile Film

Contacts
claudio@possibilefilm.com

“Arimo” in the children’s lexicon of the authors meant “break”: it was the signal that indicated to stop while playing, if someone got hurt. Arimo is also the name of a community for minors on the outskirts of Milan that hosts children removed from their families, those who have committed crimes, unaccompanied foreigners. These adolescents arrive there not by choice but learn to live together waiting for a future that has no contours or certainties, suspended between moments of vitality and others of complete apathy. The directors share the daily life with them for a year, gradually building a relationship through cinema: on the one hand the boys make their film playing with the myths and challenges of their imaginaries, on the other the two authors film this process. In this proximity mediated by the camera, the story of the days is composed, crossed by very different emotions but always with anxiety about what will happen once the youngsters get out of there: the loneliness, the fragility of waiting without certainties.

Biographies

Nicolò Braggion (Milan, 1990) and Jacopo Mutti (Parma, 1990) began to collaborate together during the years of study in Milan at the IED, where they attended the course for directing and performing video. In the following years, in parallel with their work as commercial filmmakers, they continued their study and passion for documentaries. *Arimo* is their first feature film. They are currently working on the development of their second project.

Riverdì

Desirée Braida, Patrick Frunzio, Astrid Ardentì, Pietro Bellini

WORLD
PREMIÈRE



Italy 2021,
HD, colour, 35'
O.V. Italian,
Grado dialect

Storyline
Desiree Braida

Cinematography
Desiree Braida,
Patrick Frunzio,
Astrid Ardentì,
Pietro Bellini

Sound
Desiree Braida,
Patrick Frunzio,
Astrid Ardentì,
Pietro Bellini

Editing
Patrick Frunzio

Producers
Desiree Braida,
Patrick Frunzio,
Astrid Ardentì,
Pietro Bellini

Production
Civica Scuola di Cinema
Luchino Visconti

Contacts
info_cinema@scmmi.it

«No man is an island» wrote the English poet John Donne, but certainly Witige Gaddi is one with the islet occupied by his big house in the Grado lagoon, in the province of Gorizia. *Riverdì* is an encounter with him, a great lover of life and traveller around the world. Difficult to define, Gaddi has had disparate experiences: he’s been a photographer, a machinist, a fisherman. Many intellectuals have landed in his home, where he continues to live in his own way: fishing in the lagoon waters and taking care of that corner of the world. The film is a confrontation between different generations, the young directors in front of the 80-year-old protagonist. A respectful relationship emerges from both sides, the cameras fit naturally into the rhythm of Gaddi’s days while the latter gives himself in his stories, in his dialect, amused and with a strong sense of humor.

In this intertwining between memories of the past and everyday life, the figure of a man who has not given up to the passage of time emerges. He still wants to discover the world, but always returning to his home with open doors.

Biographies

Desiree Braida (Palmanova, 1994). In 2019 she moved from the island of Grado to Milan to study Documentary at the Scuola Civica di Cinema Luchino Visconti. During her studies she joined the Overclock crew (a Milan-based audiovisual production house dedicated to Short Films, Documentaries, Advertisements and Videoclips) as Camera Operator and Assistant, in close contact with the DOP Stefano Bella.

Pietro Bellini (Clusone, 1995). graduated in Languages at the University of Pavia, where he began working as a videomaker. In 2019 he attended the specialization course in Documentary at the Scuola Civica di Cinema Luchino Visconti. He is currently working on his next documentary project.

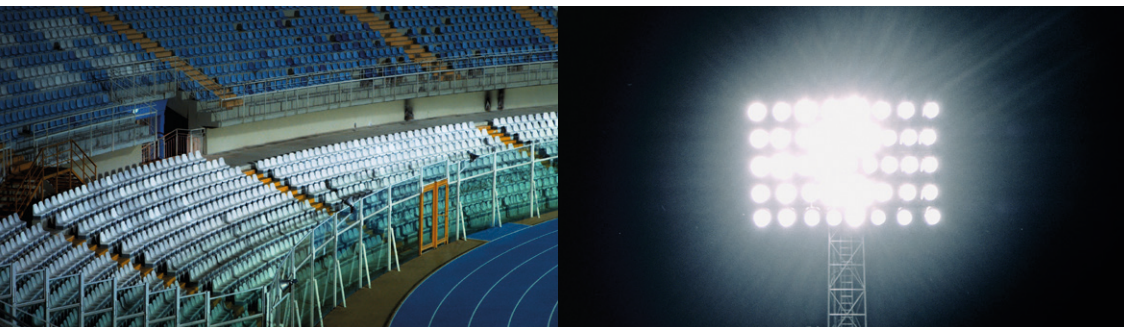
Patrick Frunzio (Milan, 1997), began his career as a filmmaker in 2010, collaborating on numerous documentary projects throughout Italy, with particular interest in artistic performances, skateboarding and music videos. He studied documentary at the Scuola Civica di Cinema Luchino Visconti in Milan and regularly collaborates with the director Tommaso Santambrogio. Since 2020 he has made two independent short films and is finishing his first medium-length documentary film.

Astrid Ardentì (Caracas, 1994). After studying at the Brera Academy of Fine Arts, she studied Photo Journalism with the Argentine reporter Carlos Bosch in Buenos Aires and Documentary at the Scuola Civica di Cinema Luchino Visconti in Milan. Her short films *Il tempo si distingue tra le tue mani* and *Misleading* have been presented in various national and international festivals. She is currently working on her first medium-length documentary film. She is also a contributor to the online cinema magazine Filmidee.

Tutto esaurito

Emanuele Cantò

WORLD
PREMIÈRE



Italy 2021
HD, colour, 9'
O.V. Italian

Cinematography
Emanuele Cantò

Sound
Andrea Dissimile

Editing
Emanuele Cantò

Producer
Isotta Fiorenzi
in collaboration
with NABA – Nuova
Accademia di Belle
Arti di Milano

Contacts
emanuelecanto.ec@gmail.com

A radio speaker flanked by his silent companion guide us in the frenetic commentary of a football match in the Serie B championship, which will be decisive for the salvation of the small-town team. The man appears very involved, the tension grows minute by minute, every misstep, every dangerous action of the opponents, the missed opportunities mark his face, condition the tone of his voice. They become gesture, body movement, sweat, anxiety. The speaker comments on the actions and gets carried away without respite. But that physical emotion collides with the reality of the empty stage, during the lockdown, of which however the chronicler seems to take on the moods and possible reactions. This dramaturgy that contrasts reality and imagination, constructs a device that breaks down the staging of the news and the sport show.

Biography
Emanuele Cantò (Pescara, 1997) works mainly with video and photography, investigating the relationship between man and the natural, domestic and cultural environment. Among his films, *L'acqua non piove* (2020); *Diaries: Attitude 1* (2020); *Miracle* (2019); *Le nubi sono già più in là* (2018). With *Io mi fermo qui* (2020) won the jury prize in the 2020 Filmmaker Perspectives competition.

L'epoca geniale

Tommaso Donati

WORLD
PREMIÈRE



Italy, Switzerland 2021,
HD, DCP 2K,
colour, 47'
O.V. Italian

Cinematography
Tommaso Donati

Editing
Tommaso Donati

Producer
Tommaso Donati,
in collaboration
with Start

Contacts
tommaso.donatifilm@gmail.com

The mystery of the body as a signifier of grace and beauty is revealed through the activities of a circus school. The director's gaze focuses on the individuality of the movement and on the exercises practiced by girls and boys, in face of fatigue and difficulties.

The result exceeds the sum of the parts in the microcosm of the school: we listen to foreign accents, we grasp different origins but the concrete data is carried away by a flow that envelops everything on the wave of notes. The title is taken from a book by Bruno Schulz, in which the Polish writer wondered about the possibility of an era in which the entire human race was once again a child.

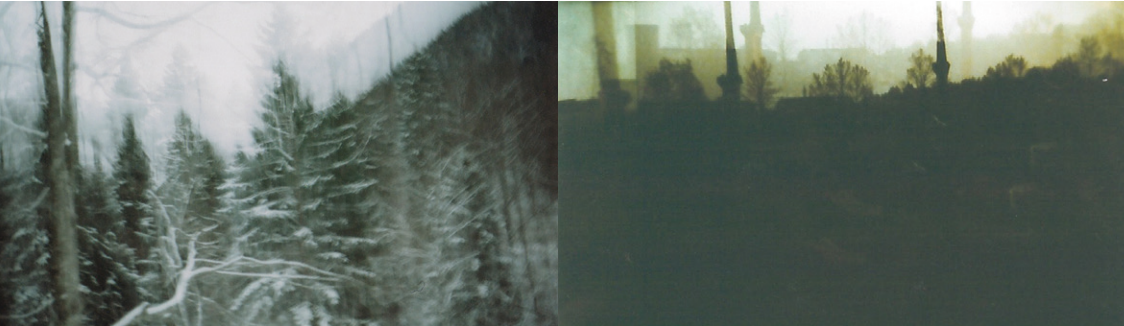
If there is an adult guide during the exercises, imposing rhythm and instructions, we instead catch the childish expression in the drawings, powerful in their simplicity. The bodies are however at the center of the investigation, occupying space with their uncertainties and their impulses in a time finally declined to the present in an environment that assures protection and meditation, the rest of the world with its complications remains outside.

Biography
Tommaso Donati (Lugano, 1988) graduated in 2013 at the École Internationale de Création Audiovisuelle et de Réalisation (EICAR) in Paris. His work is divided between photography, documentary, experimental cinema and narrative approach, structured around the theme of marginality. He participates with his photographic work in various group exhibitions in Ticino such as the Biennale dell'Immagine in Chiasso, the Young Artists Award at Spazio Officina di Chiasso, and a personal exhibition at Fondazione Archivio Donnetta. His short films are presented at various international festivals including Filmmaker Festival, Locarno Film Festival, Torino Film Festival, Festival dei Popoli, Les Rencontres International Paris / Berlin, Côté Court Pantin, Film Festival della Lessinia and L'Alternativa Barcelona.

Ora sono diventata foresta

Irene Dorigotti

WORLD
PREMIÈRE



Italy, 2021
16 mm, HD, colour, 8'
O.V. Italian

Cinematography
Irene Dorigotti

Sound
Irene Dorigotti

Editing
Irene Dorigotti

Production
Start

Contacts
irenevondorigotti@gmail.com

Walton's gardens, the Infrared film that the military used in Vietnam to track down enemies in the Cu Chi tunnels, sheep, alpine lakes, migrating birds: the images are superimposed on two voices that apparently tell the same story, a desperate cry of protest and a struggle that turns into violence. Gradually the tension becomes a ritual dance, almost the movement of a shaman where emerges the portrait of a generation exhausted at the start, tired and yielding: a generation posthumous to itself, born already surviving and imprisoned in the limbo of irresolution. Along the edges of words, personal experience is intertwined with the collective one, it tells a story of missed utopias, desires, voids, sudden epiphanies. Where to meet? Along which trajectories should you reinvent your own existences? Reality and fantasy intertwine, they chase each other, surprising each other: it's perhaps a dream, or a profound fear, the disorientation of having lost something precious forever. The images reveal beauty, serenity, cheerfulness, in contrast with the sentimental restlessness of the words. All around, the landscape invites you to get lost, or is it simply the discovery of an elsewhere?

Biography

Irene Dorigotti (Rovereto, 1988) graduated in Cultural Anthropology and Ethnology at the University of Bologna with a master's degree in Visual Anthropology at the University of Dalarna in Sweden. Subsequently, she obtains a Master in Narrative techniques, screenwriting and dramaturgy at Scuola Holden in Turin. She was part of the collective of artists Cavallerizza Irreale in Turin. She won the Solinas prize in 2017. She's interested in the representation of the individual and collective imagination in relation to memory and the relationship between persons and the surrounding space: movement, the sense of belonging (being-rooted, home); the connection and comparison between the intimate and the universal. Her research is visual and conceptual and she works with video, film, photography, writing, using the documentary genre also as a tool, organizing workshops and curating film exhibitions.

Mavkas

Vitaliia Fedorova

WORLD
PREMIÈRE



Italy, Ukraine, 2021
HD, colour, 21'
O.V. Ukrainian,
Russian

Cinematography
Vitaliia Fedorova

Sound
Vitaliia Fedorova

Editing
Vitaliia Fedorova

Producer
Vitaliia Fedorova

Contacts
petrova.vitaliia@gmail.com

The links between different generations of women in the director's family, from great-grandmother to herself, highlight a matriarchal line focused on the daughter-daughter relationship, which tries to tell a different family model, far from the one of patriarchy that continues to prevail in our society. The "mavkas" of the title are the forest creatures that populate the Ukrainian legends: girls described with long green hair and with no back, who dance where the grass does not grow, attracting men to dance together and tickle them to death.

With delicacy, the director follows her protagonists in a daily dimension that seems suspended out of time: the sound of different languages, the small everyday gestures such as braiding their hair, reading cards, taking care of each other refer to traditions and rituals that express love and care, desire and freedom by narrating a secret and ancestral female universe.

Biography

Vitaliia Fedorova (Kiev, 1996) in 2017 graduated at K.NUT Shevchenko of Kiev in Psychology. She continues her studies at Naba in Milan specializing in Painting and Visual Arts. In 2020 she's among the artists of Exhibited on #20 // Erase to make a mark, at the Pini Foundation in Milan. She takes part in the "Second Wave" program on the "COVIDEO19" platform and in ReA Art Fair, at Fabbrica del Vapore in Milan. *Mavkas* is her first film. She lives between Italy and Ukraine.

Akouchetame

Federico Francioni

Gaël de Fournas

WORLD
PREMIÈRE



Italy, France 2021
HD, colour, 15'
O.V. French, Arabic

With

Joseph Rottner,
Latifa Lazrag,
Moustapha Lazrag,
Sofiane Lazrag,
Abdelnor Lazrag,
Sara Lazrag

Cinematography

Federico Francioni,
Gaël de Fournas

Editing

Federico Francioni,
Gaël de Fournas

Producers

Federico Francioni,
Gaël de Fournas

Contacts

francionifederico@yahoo.it

A personal story is intertwined with an epochal mutation. At the center of the narration there is the village of origin of Latifa, a maid, who moved from rural Akouchetame to a city on Morocco's coastline in order to work.

Leaving the place of origin is a wound that does not heal, an obligatory choice that seems to override individual dispositions. In fact, through the images and the narrative voice, the film speaks of a profound change that has affected the village: the construction of a new road has widened the horizons to infinity, promising vague dreams of happiness in an indistinct elsewhere.

Mourning is the experience that allows this process to unfold, with a marked nostalgia for a past in which geographical limits and distance seemed to guarantee intimacy and a simpler way of life.

Daily life flows before our eyes, in the great contrasts that Morocco knows, under the scorching sun, in the old and new rituals.

Biographies

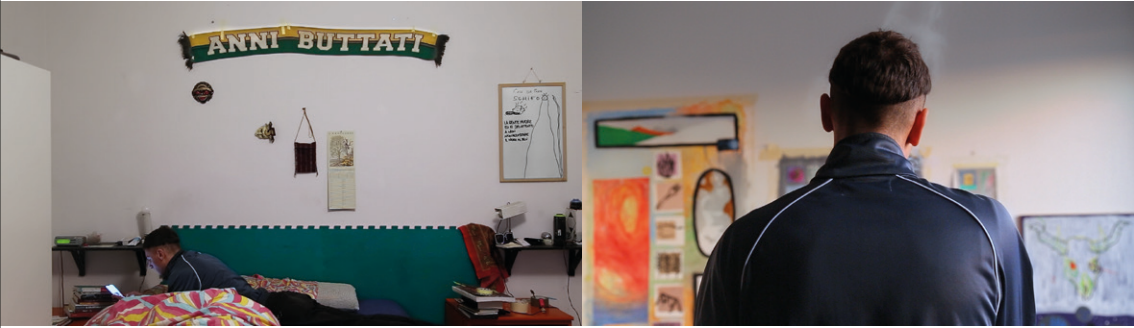
Federico Francioni, born in Campobasso in 1988, graduated from the Centro Sperimentale di Cinematografia in Rome, then made with Yan Cheng the documentaries *Tomba del Tuffatore*, *The First Shot* – Best Film at the 53rd Pesaro Film Festival – and the short film *Octavia*, promoted by Chicago Film Archive and made with archival materials. Among other experiences, the Ateliers Varan and the "Frontières 2018" residence in Paris, supported by the Musée de l'Histoire de l'Immigration and the G.R.E.C., which contributed to the creation of the documentary *Rue Garibaldi*. In 2021 he made the short film *Akouchetame* with Gaël de Fournas, part of a new shared project under development: *Dar el Walidin*.

Gaël de Fournas, after finishing his studies at the Ecole Supérieure d'Audiovisuel in Toulouse and at the School of Visual Arts in New York, made his first short film produced by G.R.E.C. *La Bataille de Jéricho*. He then filmed a portrait of the filmmaker Eugène Green.

My Sunset Room

Virginia Garra

ITALIAN
PREMIÈRE



Italy, 2021
HD, colour, 12'
O.V. Italian

Cinematography

Virginia Garra

Sound

Virginia Garra

Editing

Virginia Garra

Music

Arturo Garra

Producer

Virginia Garra

Contacts

virginia.garra@gmail.com

Two young people in Milan, the days punctuated by small rituals: coffee in the morning, tobacco, the look on the mobile phone waiting for confirmation for a job as a rider. Around them a somewhat messy room, full of drawings, notes, sketches. Outside the apartment, time passes slowly, almost at a standstill, a bit like their lives. Being twenty and looking for something different, a dream, a utopia, a shared feeling, desires that clash with the imperative narrative of career, success, affirmation at any cost, social and real signals of our time.

How to change that reality, at least in the near and lived spaces? Perhaps the explosion of a light is enough, a wall that lights up and suddenly reveals a dimension that is already different. That place, now filled with the color reminiscent of the setting sun, has perhaps become their home, opening up a possible perspective of the future.

Biography

Virginia Garra (Milan, 1993) is an artist and videomaker. She attended Head (Haute Ecole d'Arte et de Design) in Geneva, and Naba in Milan. Between 2016 and 2019 she worked as an assistant for Yuri Ancarani. She has participated in numerous exhibition projects including Lemaniana: Reflections on Other Scenes, at the Centre d'Art Contemporain in Geneva; Infans at the Pernod Ricard Foundation in Paris; CMD + R at the Pini Foundation in Milan. Her research turns to the surrounding reality, trying to make the less evident sides resonate between family stories and a personal mythology. Among her works, *Sorelle* (2021); *Harmonic Trees* (2020).

Cortocircuito

Valentina Manzoni

WORLD
PREMIÈRE



Perhaps it is a means to feel alive.

Italy, 2021
HD, colour, 5'
O.V. Spanish

Cinematography
Valentina Manzoni

Sound
Andrea Centonza

Editing
Valentina Manzoni

Producers
Valentina Manzoni,
Erehwon

Contacts
valentina7wm@gmail.com

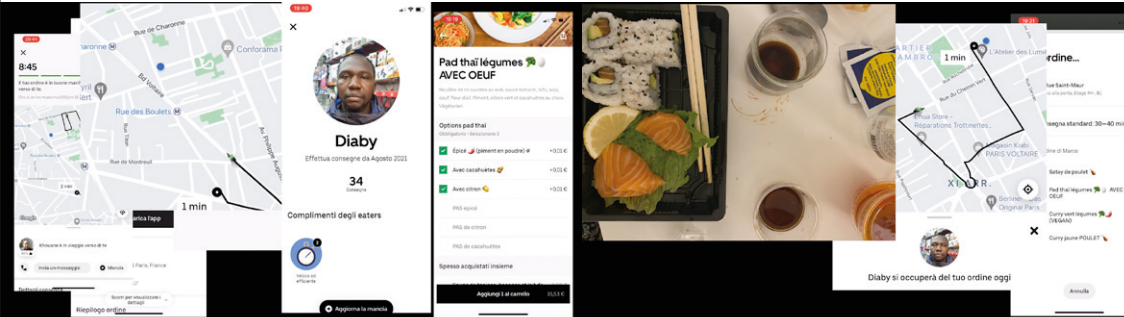
Cortocircuito is about fractures and what we do to overcome them. Moving to a distant and different place, learning a language and with it another way of structuring time, of living the days, of belonging to the community. Then going back home, realizing that you have not looked at the sky anymore. In between the wound that we have all experienced, that of the pandemic, with the fear that it's not over yet. What can we do? Dancing, talking about it with a friend, watching the sunset – the sunset is at the center of the only shot of the film, accompanied by the director's words. However, it becomes a dawn, as if to signify that a new beginning will rise from the ashes. It's what we are repeating to ourselves, what we hope for. Perhaps anxiety and fear are still ways of being alive, as well as sadly remembering a period that has now ended and what it gave us.

Biography
Valentina Manzoni (1994) is an Italian-Swiss film director and programmer living in Milan. In 2017 she took her Bachelor of Fine Arts degree with a major in Film and Video from the School of the Art Institute of Chicago. In 2016 she participated to a film directing workshop in Cuba, where she completed her first fiction short film under the guidance of Iranian director Abbas Kiarostami, *Juego - or a película with Katherine*. In 2019 she participated to a workshop at Locarno Film Festival with Béla Tarr, on that occasion she made the short film *Un'altra volta*.

J'ai faim

Martina Melilli

WORLD
PREMIÈRE



France, 2021
HD, colour, 9'
O.V. French, Italian

Sound
Martina Melilli

Editing
Martina Melilli

Production
Ateliers Varan

Contacts
contact@ateliersvaran.com

The twitchy aspiration for fulfilment through food has reached a new dimension thanks to delivery applications. Scrolling through a virtual gallery with the infinite cooking proposals is like taking a tour of the shop windows, it's a promise of happiness that the goods won't hardly satisfy. Nowadays everything happens on our phone, in a few seconds, without any perception of the entire process and of the actors involved.

J'ai faim makes us walk the path from start to finish, without showing it through image – we only see the interface of a smartphone, deprived of the vision as it actually happens in reality – but we can rely on sound to trace all the steps. From the order we are catapulted into an Asian kitchen, to then observe the rider's journey, he too has a rating and reviews as if he was a pair of shoes. Two minutes on the streets of Paris and the food has arrived. The film shows the schizophrenia of the processes in which digital platforms have immersed us, the total suppression of human relationships for the most common commissions, the equation between a worker and an object – because, as it's remembered, the only freedom the delivery apps offer is the one to exploit. The dishes remain there, as soon as they are tasted, what matters is their inviting character, the run-around of a profitable desire machine.

Biography
Martina Melilli (Pieve di Sacco, 1987) is a visual artist who trained in Italy and Belgium. Her short film *Il quarto giorno di scuola* (2015) was premiered at the International Rotterdam Film Festival in 2016, and then travelled to Albania (DocuTIFF), Italy (Lago Film Festival, Milano Film Festival), Argentina (CineMigrante), Mexico. She's the winner of the 2017 edition of Artevisione, a project in support of young artists curated by Sky Academy and Careof, with the film *Mum, I'm sorry*. In that same year Filmmaker presented in the Prospettive section *Italian african rhizome. A coreography for camera (+ voice)*. In 2018 her first creative documentary, *My home, in Libya*, was presented at the Locarno Film Festival. In 2020 she made the short *Assemblamento*, part of the collective film *Le storie che saremo*, which premiered the Archivio Aperto festival.

Nel paese delle meraviglie

Alice Re

WORLD
PREMIÈRE



Italy, 2021
HD, colour, 11'
O.V. Italian

Cinematography
Alice Re

Editing
Alice Re

Production
Liceo Artistico
Mengaroni di Pesaro

Contacts
alice.re2002@gmail.com

As in the upside-down world of Lewis Carroll, through the author's lens the perspectives of reality change, humans have only appeared in the reflections of a glass or mirror, while animals, flowers, plants and stones come alive and talk. The gaze abandons itself to what surrounds it, to the epiphany of a moment to be amazed and amazed by what may seem banal and of everyday use.

The film is the final result of the course "A city to watch", held by Mauro Santini with students from the "Audiovisual and Multimedia" section of the Mengaroni artistic high school in Pesaro.

Biography

Alice Re (Pesaro, 2002), after graduating in Audiovisual and Multimedia, continues her artistic studies by attending the Italian Institute of Photography IIF in Milan.

Her first short film, produced during the last school year 2020/21, was presented at the final exams with the title *La figlia di Birel*.

Prospettive

Out of Competition

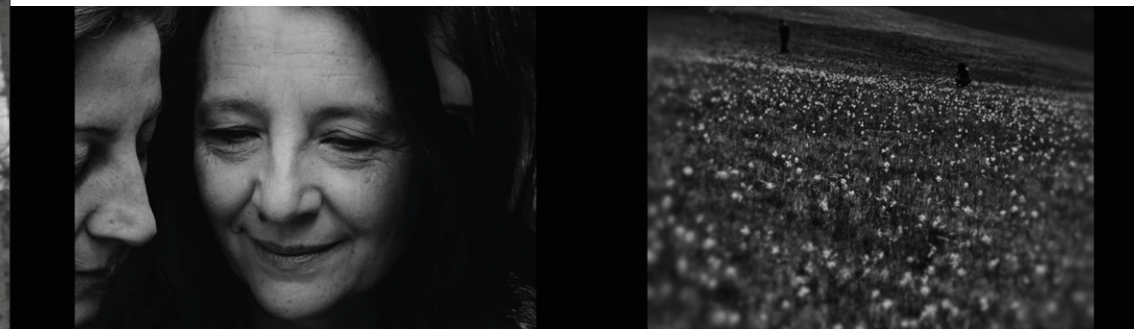
Alberto Baroni

Beatrice Favaretto

Lorenzo Pallotta



Le Jugement Alberto Baroni



Italy, 2021
4K, colour and
b/w, 11'
O.V. Italian

With
Marina Baiguera,
Jessica Castelli,
Erika Daminelli,
Fausta Ranghetti

Voice
Silvia Napoletano

Cinematography
Alberto Baroni

Sound
Alberto Baroni

Editing
Alberto Baroni

Music
Vittorio Guindani

Producer
Alberto Baroni

Contacts
albertobaroni07@gmail.com

To grasp the sacred as a widespread divinity in the landscape, one must be open to listen, than arrive in the right place and carry out the prescribed actions. A voice will rise and will have something to say, it will be impossible for to argue. The human being is the anomaly and the consequences are inevitable.

In *Le Jugement* Baroni connects the oracular tradition of ancient Greece to our age, touching the deep fears that belong to us, those about the end of the world as a catastrophe caused by our own behaviors.

Between the distant past and today it's the power enclosed in nature that binds us again, in its silence that is never complete silence, in the peremptory nature of its presence. It's here that human beings – represented by four women from different generations – can seek a repositioning, witnessing presences that escape our calculations.

Biography

Alberto Baroni (Brescia, 1986), after graduating at the University of Milan with a thesis about Fritz Lang's *Fury*, began working as independent filmmaker. He makes documentaries, web-docs, corporate and commercials covering the roles of director, operator, editor and colourist. He collaborates with the C.T.U. (University Television Center) of the University of Milan, contributing to the creation of documentaries and commercials for the University. In 2015 he directed his first short film, *Impero*, and in 2017 he presented the short film *Carro* at Filmmaker Festival. In 2018 *Carro* wins the award for Best Photography at Valdarnocinema Film Festival. In the same year, the short film *Eteso* was presented in numerous national and international festivals, and in 2019 it won the award for Best Film at the Brianza Film Corto Festival. *LE - TOI - ILE* participates in competition at Filmmaker Festival in 2019 and wins the Best Sound Design award at the Hermetic International Film Festival. Since 2018 he has written for the online cinema magazine Gli Spietati.

The Pornographer

Beatrice Favaretto



Italy, 2021
HD, colour, 12'
No dialogues

Cinematography
Emy Fem

Editing
Beatrice Favaretto

Postproduction
Stefano De Marco

Production
Lo schermo dell'arte

Contacts
favaretto.beatrice@gmail.com

The meeting and the clash between bodies, the pursuit of pleasure, the urge to come out of oneself are at the center of *The Pornographer*. Without ever showing the faces of the participants at the erotic gathering, the bodies framed closely exist autonomously, they acquire new functions.

The philosopher Byung-Chul Han argues that beauty is disappearing from the world because we have reduced it to a place of cleanliness, order and decorum, a source of ephemeral amazement, while beauty to be such should contain conflicts and wounds, eros and tragedy. These dirty bodies, with fluid sexuality, seem then to be struggling desperately to find that lost complexity, their voices are made animal moans that come from the bowels and not from a smooth surface.

The film was born within the Berlin post-porn scene thanks to the collaboration with the director Emy Fem, sexworker and trans feminist activist, in fact it was shot on the set of her latest creation *Oily Fingers*.

Biography

Beatrice Favaretto (1992) was born in Venice. In 2015 he graduated from the Academy of Fine Arts in Venice, in 2018 he obtained a master's degree in New Technologies for Art - Cinema and Video Art at the Brera Academy of Fine Arts.

In 2021 he was among the finalists of the first edition of the Biennale College Art and fellow at the Bevilacqua La Masa Foundation in Venice. In 2020 he won with *The Pornographer* the Artists' Film Italia Recovery Fund Award promoted by the screen of art; the work will become part of the Gamec di Bergamo collection. She was a finalist for the Ducato Prize 2020 and a fellow at Castro Projects in Rome. Recent exhibitions include: ArtCity Bologna 2021, Cassero LGBTI +, Bologna (2021); Prime Time, at the smART Foundation, Rome; Indistinct Borders, Cinema Giorgione, Venice (2019).

Sacro Moderno

Lorenzo Pallotta



Italy, 2021
DCP, colour, 69'
O.V. Italian

Screenplay
Lorenzo Pallotta

Cast
Filippo Lanci,
Simone Caruso,
Mattia Caruso

Cinematography
Andrea Benjamin
Manenti

Sound
Andrea Oppo, Luciano
Marzocchella,
Alessandro Salvatori

Editing
Massimo Da Re

Music
Freddie Murphy,
Chiara Lee

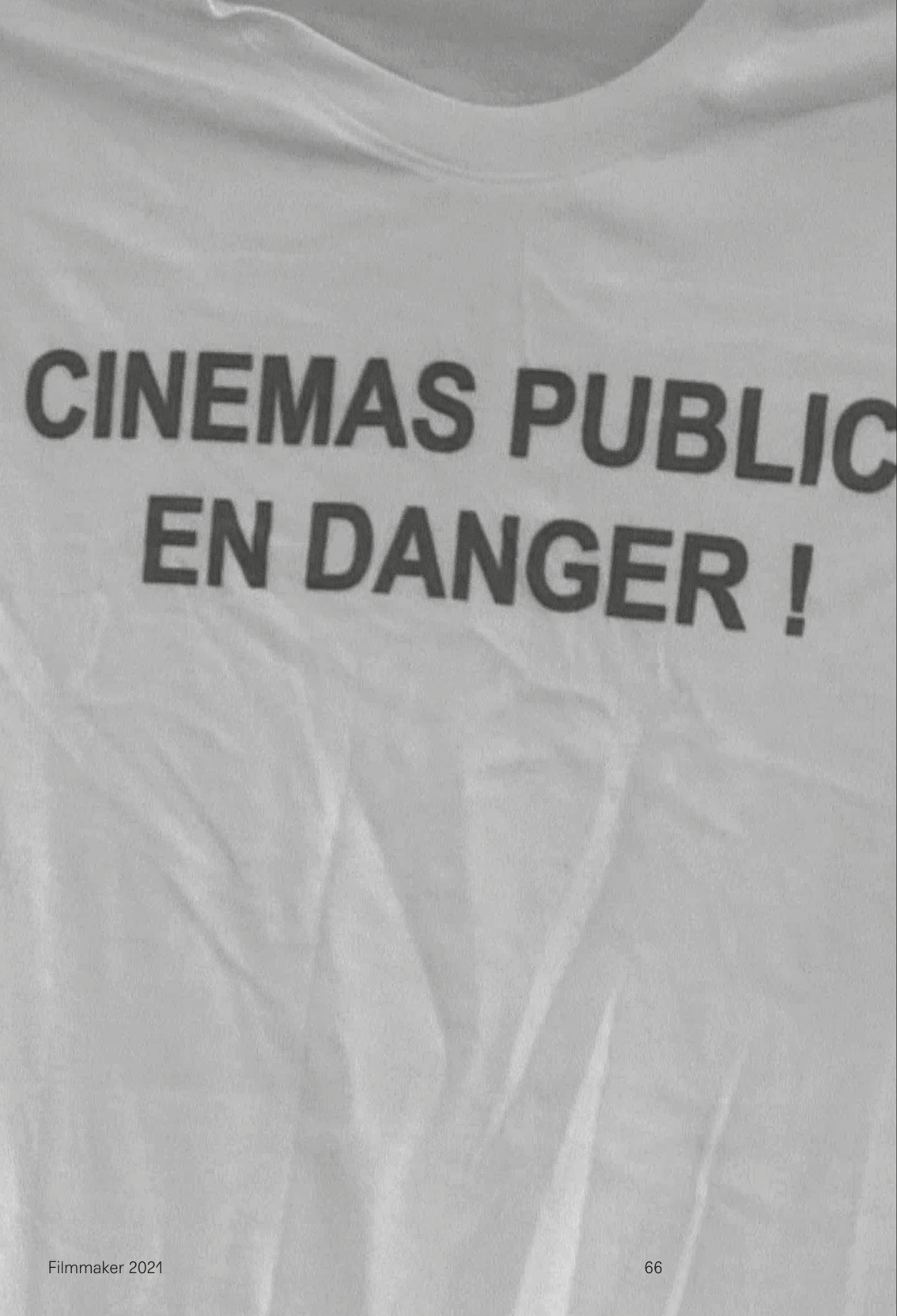
Producers
Lorenzo Pallotta,
Andrea Gatopoulos,
Marco Crispano

Contacts
limbofilmproduzioni@gmail.com

The mountain village of Intermesoli is now almost uninhabited. The young Simone, eighteen years old, takes on all the responsibility of the small town. Filippo instead is a hermit who lives isolated from the world and who tries to rebuild his faith. The two figures have to confront their own inner conflicts under the gaze of a people that overwhelms their lives and their destiny. In the story of a territory, that is the Abruzzo region where the director was born, a reflection on the sense of community emerges, on what a relationship with places, nature, memory means, where young people now choose to flee and only the elderly remain. Here time is suspended between different dimensions, between the modernity of racing cars and the sacredness of ancient rites. Simone lives in this dualism, he's passionate about Ferrari and at the same time rooted in that reality, in a daily life of actions, disorientation, gestures, in the contact between man and animal that the camera tries to capture.

Biography

Lorenzo Pallotta (Teramo, 1992) attends the SAE Institute in Milan. He starts working making documentaries, video clips, and webseries. He collaborates with the production house Fedra Film and Fedra Hub. He worked as assistant director at *Loro* by Paolo Sorrentino. *Inumanamente* (2016), his first short, was selected at the Short Film Corner in Cannes and at the Milano Film Festival, while with the following *Luis* (2019) he participated, among others, at the Brest Short Film Festival and at the Med Film Festival. His latest short film, *Las Hadas* (2021) was presented at the Espinho FEST in Portugal. *Sacro Moderno* is his first feature film.



**CINEMAS PUBLIC
EN DANGER !**

Europe 2021

Dancing in the dark

Tonino De Bernardi

Fabrizio Ferraro

Lech Kowalski

Franco Maresco

Motus

Marianna Schivardi

Béla Tarr

Fragments from the millennium

Fulvio Baglivi

We asked some filmmakers friends to give us a fragment, a vision, a thought that somehow reflects or throws a light on our fragile and dark present, marked by a profound mutation and blurred outlines. The title is taken directly from the genius of Roberto Rossellini and from his masterpiece *Europa 51*, a film that “records” the recomposition of the ruling class in Europe after the collapses of the Second World War. *Dancing in the dark* comes from chapter 6 of the series *Frammenti Elettrici* by Yervant Gianikian and Angela Ricci Lucchi, an editing of the Feste dell’Unità (The communist party’s celebrations) in Emilia Romagna in 1989, the year of the fall of the Berlin Wall, another fateful moment of Europe post 1945. Rossellini and Gianikian-Ricci Lucchi are not only a constant appearances in Filmmakers’ programs but also an example of a cinema that questions us, while it’s in the perennial search for a moment of light that can help humanity to emerge from the night in which we grope.

To open this program there is *Prologue*, a short film by Béla Tarr from 2005, shot for the Visions of Europe project which included several authors: a masterful and very topical sequence shot, which confirms the great Hungarian director not only as one of the greatest filmmakers of contemporary cinema but also as the one who most of all foresaw the destiny of Europe in the new century through his work. Rewatching today *Satantango*, *Werckmeister’s Harmonies*, *Turin’s Horse*, we find a precise forecast of the upheavals and decomposition of our society.

In the other works, all presented here in world première, the thoughts and voices of a table of Milanese children filmed while discussing the advent of the pandemic, in *Secondo me* by Marianna Schivardi, cross the “unwanted” by Fabrizio Ferraro in his *Recovery Found*, where some sequences of his latest films return, edited as if to compose a diorama of our times.

Lech Kowalski focuses on the post lockdown reopening of a provincial cinema in France, in his *Pas de porte* he awaits the spectators at the entrance and lets them tell about their relationship with cinema and the experience of collective watching that no platform can subrogate. The “faith” in cinema is the basis of Tonino De Bernardi’s *Il battello ebbro*, a short film that, like a Noah’s ark, contains all the loves, visions and hopes of salvation of the Turin director. For Franco Maresco, on the other hand, there’s no possible salvation, not even by hypothesis, there’s no space in a present where everything has already fallen into ruin and therefore he gives us a fragment dating back from the last century where he’s together with the poet and playwright Franco Scaldati in *Io e Franco*. Finally, a video by Motus with moments from their new theatrical play *Tutto Brucia*, a black vision where noise and melody coexist, a lucid reflection on our present starting from *Le troiane*, a tragedy that narrates a world that has just been destroyed, read through Euripides, Sartre, Judith Butler, Ernesto De Martino, Edoardo Viveiros de Castro.

Il battello ebbro

Tonino De Bernardi

WORLD
PREMIÈRE



Italy, 2021
HD, colour, 16'
O.V. Italian

Screenplay
Tonino De Bernardi

Cinematography
Tonino De Bernardi

Sound
Tonino De Bernardi

Editing
Maicol Casale

Music
Isabel Ruth sings
Torna a Surriento,
Chiove, Lili Marlene.
Matteo Salvadori
sings *Madamina, il
catalogo è questo* from
Mozart’s *Don Giovanni*

Producer
Tonino De Bernardi

Production
Lontane Province Film

Contacts
toninodebernardi@libero.it

The countryside of Piemonte and the one of India, family, friends, travelers. Nouria Schoenberg and Isabel Ruth, Giulietta De Bernardi and Lucia Mascino, take to the streets and wander between a wedding and the rooms of the house. Past and present cinema meet again on Tonino De Bernardi’s boat/world.

Biography
Tonino De Bernardi (Chivasso, 1937) made his debut in 1967 with *Il mostro verde*, a film made with the artist Paolo Menzio, followed in the same year by *Vaso etrusco*, the first part of the triptych *La favolosa storia* – completed with *Bestiario* and *Il sogno di Costantino*. Close to the neo-avant-garde and poor art, he’s one of the protagonists of the underground and experimental cinema of that decade full of excitement, and throughout the seventies he worked mainly in 8mm and super8. He shows his films at the Beaubourg and in London. In 1987 he made *Elettra* which earned him a special mention at the Turin Film Festival. In 1989 *Viaggio a Sodoma* won an award at World Wide Video Festival in The Hague. In 1994 he made *Piccoli Orrori*, while the following *Appassionata* (1999) was presented in competition at Venice Film Festival. *Rosatigre* (2000) was also screened at Venice Film Festival. Among his other films: *Lei* (2002); *La strada nel bosco* (2002); *Medée Miracle* (2007); *Pane/Piazza Camelia* (2008); *Iolanda tra bimba e corsara* (2012), presented at Giornate degli Autori at Venice Film Festival.

Recovery Found

Fabrizio Ferraro

WORLD
PREMIÈRE



Italy, 2021
HD, colour e b/w, 11'
O.V. Italian

Screenplay
Fabrizio Ferraro

With
Freddy Paul Grunert,
Cristina Fiordimela,
Catarina Wallenstein,
Fabio Fusco,
Marcello Fagiani,
Valerio Carando,
Alessandro Carlini

Cinematography
Fabrizio Ferraro

Editing
Fabrizio Ferraro

Music
John Cage

Producers
Fabrizio Ferraro,
Fabio Parente,
Antonio Catanese

Production
Boudu/Passepartout

Contacts
boudu@boudu.it

A man wanders around in an ancient villa, two young people in a nightclub, a dying man on a creaking bed, while on the shores of the sea the unwanted are waiting to enter.

Biography
Fabrizio Ferraro is a film author, producer and film distributor. He studied Cinema and Philosophy of language, and then devoted himself to photography and organized film meetings and retrospectives directing the Mostra Cinematografica Internazionale di Terzo Cinema in 2000 and 2001. In 2006 he published *Breviary of amateur audiovisual aesthetics - Nature, image, ethics* edited by Derive Approdi. Among his films, often presented and awarded in numerous international and Italian festivals: *Je suis Simone* (2009); *Ethos* (2011); *Penultimo passaggio* (2011); *Quatre nuits d'un étranger* (2013); *Quando dal cielo* (2015); *Colossale sentimento* (2016); *Les Unwanted d'Europa* (2018); *Checkpoint Berlin* (2020); *La veduta luminosa* (2021). In 2021 Viennale Festival dedicated to him a retrospective.

Pas de porte

Lech Kowalski

WORLD
PREMIÈRE



France, 2021,
HD, colour, 12'
O.V. French

Cinematography
Lech Kowalski

Sound
Lech Kowalski

Editing
Lech Kowalski

Producer
Odile Allard

Production
Revolt Cinema

Contacts
odileallard@me.com

On the day of the reopening of Ciné 104 in Pantin, Kowalski awaits the audience at the door, talking about the need for watching films in the movie theatre, "the place to get together where the body, far from the everyday space, can be transported elsewhere".

The short film is a "fragment" of a larger project, still under construction, whose bet is the one of a cinema that's capable of relating to the fluidity and changes of our time.

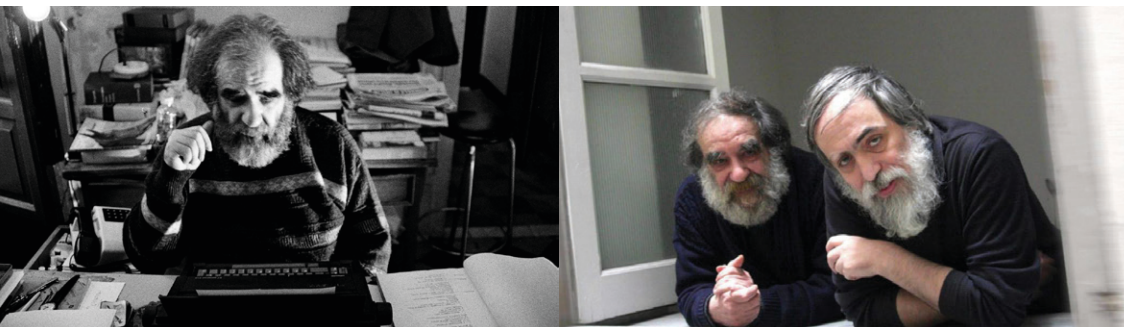
Biography

Lech Kowalski (London) grows up in Utica (New York) and shoots his first documentary *Sex Stars*, about porn actors in 1977. In New York he works with Shirley Clarke and narrates the punk scene in projects such as *D.O.A.* (1981), *Born to Lose: The Last Rock and Roll Movie* (1999) and *Hey! Is Dee Dee Home?* (2002). He filmed the homeless of the Lower East Side (*Rock Soup*, 1991, special mention at Sundance), the young anarchists of Krakow (*The Boot Factory*, 2002) and the orphans of Kabul (*Charlie Chaplin in Kabul*, 2003). In *East of Paradise* (2005), best film in the Orizzonti section at the Venice Film Festival, Kowalski's mother Maria Werla recounts her experience in the Soviet gulags at the beginning of the Second World War. In 2014 Filmmaker dedicated a retrospective to him entitled: "Camera Gun. The rebellious cinema of Lech Kowalski". In 2017 *I Pay for Your Story* won the international Filmmaker competition, and in 2019 *On va tout péter* received the second prize. He returned in competition in 2020 with *C'est Paris aussi*.

Io e Franco

Franco Maresco

WORLD
PREMIÈRE



Italy, 2021
Video, b/w, 10'
O.V. Italian

With
Franco Scaldati

Editing
Francesco Guttuso

Production
Lumpen

Contacts
associazionelumpen@gmail.com

At Lubitsch Cinema in Palermo, in the year 2000, Franco Scaldati, a sublime poet and playwright, reads some passages from his works *Lucio* and *Libro notturno*.

Biography
Franco Maresco (Palermo, 1958) began working as a satirical cartoonist and author of radio broadcasts at a very young age. In 1980 he was one of the organizers of Nuovo Brancaccio film club, active in one of the areas with the highest Mafia density in the city. In 1986 he met Daniele Cipri and, after the first video experiments, in 1989 they created Cinico Tv, one of the most revolutionary and irreverent programs in the history of Italian television. In the 1990s the couple made two feature films which, due to their innovative power and fierce vision of the world, still remain a unique experience in the panorama of contemporary Italian cinema: *Lo zio di Brooklyn* (1995) and *Totò che visse due volte* (1998), followed by *Il ritorno di Cagliostro* (2003) and the documentary *Come inguainammo il cinema italiano, la vera storia di Franco e Ciccio* (2005), both presented at the Venice Film Festival. Maresco then made his solo debut in 2010 with *Io sono Tony Scott*, presented at Locarno Film Festival. In 2014 he staged *Lucio*, written by his lifelong friend Franco Scaldati, who passed away the previous year, for the Biondo Theatre in Palermo. The documentary *Gli uomini di questa città io non li conosco* (2015) is also dedicated to the life and work of the playwright. In 2014 the film *Belluscone. Una storia siciliana* wins the Orizzonti Award at the Venice Film Festival, where, in 2019, *La mafia non è più quella di una volta* wins the Special Jury Prize.

Everything Burns_Traces

Motus

WORLD
PREMIÈRE



Italy, 2021
HD, colour, 8'
O.V. Italian

Screenplay
Daniela Nicolò

With
Silvia Calderoni,
Stefania Tansini,
Francesca (Ryf) Morello

Cinematography
Vladimir Bertozzi

Sound
Enrico Casagrande,
Martina Ciavatta

Editing
Vladimir Bertozzi

Music
Ryf, Demetrio Cecchitelli

Producer
Motus

Production
Teatro di Roma –
Teatro Nazionale with
Kunstencentrum Vooruit
vzw (BE)

Contacts
comunicazione@motusonline.com

The pandemic and the climate disaster mark the end of an era and *The Trojan Women*, Euripides' tragedy that inspired the play *Tutto Brucia* (*Everything Burns*), begins with an end. A dark landscape that speaks to us of the ruins in which we are immersed, a challenge launched in the darkness of yesterday and today, to find ourselves around crying to finally stop crying.

Biography
The Motus theater company was born in Rimini in 1991, founded by Enrico Casagrande and Daniela Nicolò. A stubborn attitude to research has led to the achievement of important awards, such as three Ubu awards, "Lo Straniero" award and a growing national and international visibility. After an initial period in which the main performer of their works was Davide Zamagni (now Zapruder filmmakersgroup), they form a partnership with Silvia Calderoni that continues to this day. In 2010 they were entrusted with the artistic direction of Santarcangelo Festival and then again in 2020 and 2021 on the occasion of the fiftieth anniversary of the event. The relationship with cinema has always been an important element of their production, both as the use of video on stage that for projects conceived independently including numerous installations, films such as *Splendid's* (2004) and videos such as *X (ics) _ Notes for a film* (2008). *Tutto Brucia* is their latest play.

Secondo me

Marianna Schivardi

WORLD
PREMIÈRE



Italy, 2020
4K, colour, 10'
O.V. Italian

Screenplay

Sabina Bologna,
Bruno Chiaravalloti,
Federica Ravera,
Marianna Schivardi

Cinematography

Sabina Bologna

Sound

Bruno Chiaravalloti,
Federica Ravera

Editing

Bruno Chiaravalloti

Producer

Bruno Chiaravalloti

Production

PossibileFilm in
collaboration with Naba
and Federica Ravera

Contacts

bruno@possibilefilm.com

Milan, March 2020, some children at the table discuss the pandemic and the lockdown. The restaurant is deserted, but they don't seem to care. Thus the idea of an ideal place, made only by them, is born, where adults are segregated at the edge of the world in the waiting for things to resolve.

Biography

Marianna Schivardi (Brescia, 1972) is a director of video clips and documentaries. Among her works *Il Grande Fardello* (2004), a parody of the reality show *The Big Brother* shot in the prison of San Vittore and *69 Bites* (2008), made behind the scenes of a pornographic film. Both films have been selected by various national and international festivals. She's author for television and lecturer in directing at Nuova Accademia di Belle Arti in Milan (Naba) and in screenwriting at led Milan. She has also made *Work Hard, Party Harder*, a series of short movies for the Elita Festival; *I Against I* - Short Movie for "Wired"; *Always and Never* (2010) video portrait of the photographer Ari Marcopolus; *Grandi Opere* (2009), documentary on the artist Arnaldo Pomodoro. She's currently working on her new film, *Balkanica* set in the territories of the former Yugoslavia.

Prologo

Béla Tarr



Hungary, 2004
35mm, b/w, 5'
No dialogues

Cinematography

Robby Müller

Sound

György Kovács

Music

Mihály Vig

Producer

Gábor Téni

Contacts

www.moviesinspired.it

Béla Tarr signs the Hungarian episode of a mosaic work by twenty-five directors representing as many countries of the European Union to celebrate its recent enlargement.

A small crowd of poor, silent, patiently awaits their turn.

Biography

Born in 1955, Hungarian director Béla Tarr began making amateur films at the age of 16, those works brought him to the attention of Bela Balazs Studios that funded Tarr's 1979 debut film *Family Nest* (*Családi tűzfészek*). After 1984's *Almanac of fall* (*Őszi almanach*), Tarr began collaborating with Hungarian novelist Laszlo Krasznahorkai on 1987's *Damnation*. It took seven years to make a film based on Krasznahorkai's epic novel, *Satan's Tango* (*Sátántangó*). A 415-minute masterpiece, finally appeared in 1994. The next *The Werckmeister Harmonies* (*Werckmeister harmóniák*, 2000) was also based on a novel by the writer, followed by *The Man from London* (*A londoni férfi*, 2007), inspired by Simenon's book and presented at Cannes Film Festival. *The Turin horse* (*A torinói ló*, 2011), his latest film, wins the Silver Bear and the Grand Jury Prize at the Berlin Film Festival.



Out of Competition
Enrico Maisto
Francesco Ballo
Radu Jude
Mauro Santini

L'età dell'innocenza

Enrico Maisto

Italy, Switzerland,
2021
HD, colour, 75'
O.V. Italian

Screenplay
Enrico Maisto,
Chiara Brambilla

With
Anna Conforti,
Francesco Maisto,
Diletta D

Cinematography
Enrico Maisto

Editing
Davide Minotti

Producers
Riccardo Annoni,
Elda Guidinetti,
Andres Pfaeffli

Production
Start, Rai Cinema,
Ventura Film, RSI

Contacts
start@start.mi.it

Anna Conforti, already the protagonist of the previous film by Enrico Maisto, *La Convocazione* (2017), is a magistrate on her last day as a judge of the Assize Court in Milan. The next day she will retire. Enrico, her son, wants to tell with images this moment of transition that, from a position of power and responsibility, leads her to take on a different role, to rethink her relationships. One of the unresolved relationships is precisely that with her son, who has always been obsessed with cinema and the desire to be a director, today grappling with a new love.

The director's starting point – filming the beginning of a new life for his mother – takes a different direction marked by tensions, distances and reconciliations. A new research opens up forcing him to question himself and the bond with his parents, his mother especially; looking into the reciprocity of their awareness, the disconnect between the image they know of him and his “real” existence.

Between childhood memories, family celebrations and fragments of a very private present, this coming-of-age novel ventures with humour, self-irony and sweetness, inside the small and large lacerations of life, the changes, the wonder and the fear of every discovery.

Biography

Enrico Maisto, (Milan, 1988) made his debut with the documentary *Comandante* (2014) with which he won the Aprile Award at Milano Film Festival. His second film, *La Convocazione* premiered in Prospettive at Filmmaker in 2018, then won the Solinas Documentary Award and was presented in competition at IDFA. Later it won the Best Medium-length Film Award at the HotDocs2018 festival and the Audience Award at the 58th Festival dei Popoli.



What pushed you to investigate the relationship with your parents through cinema?

In the beginning I wanted to document the last trial of my mother, who has been a judge all her life, but then I realized that my desire was motivated by something else. The fact that she was retiring was the revelation of a time that had passed, I felt that there were still some knots to be resolved between us and that the camera would perhaps have given me the courage to do so. My mother was also very skilled in turning the device against me, she understood that it could be a privileged channel for asking me some important questions. A space for dialogue was created through the camera, it was a catalyst. For my parents to be able to observe my life in the way I would not have told it to them but rather to a friend, having access to my world, was important and had a transformative power. However, I hope that the film contains an experience that can also enter into dialogue with that of other people, it's the challenge of every autobiographical work.

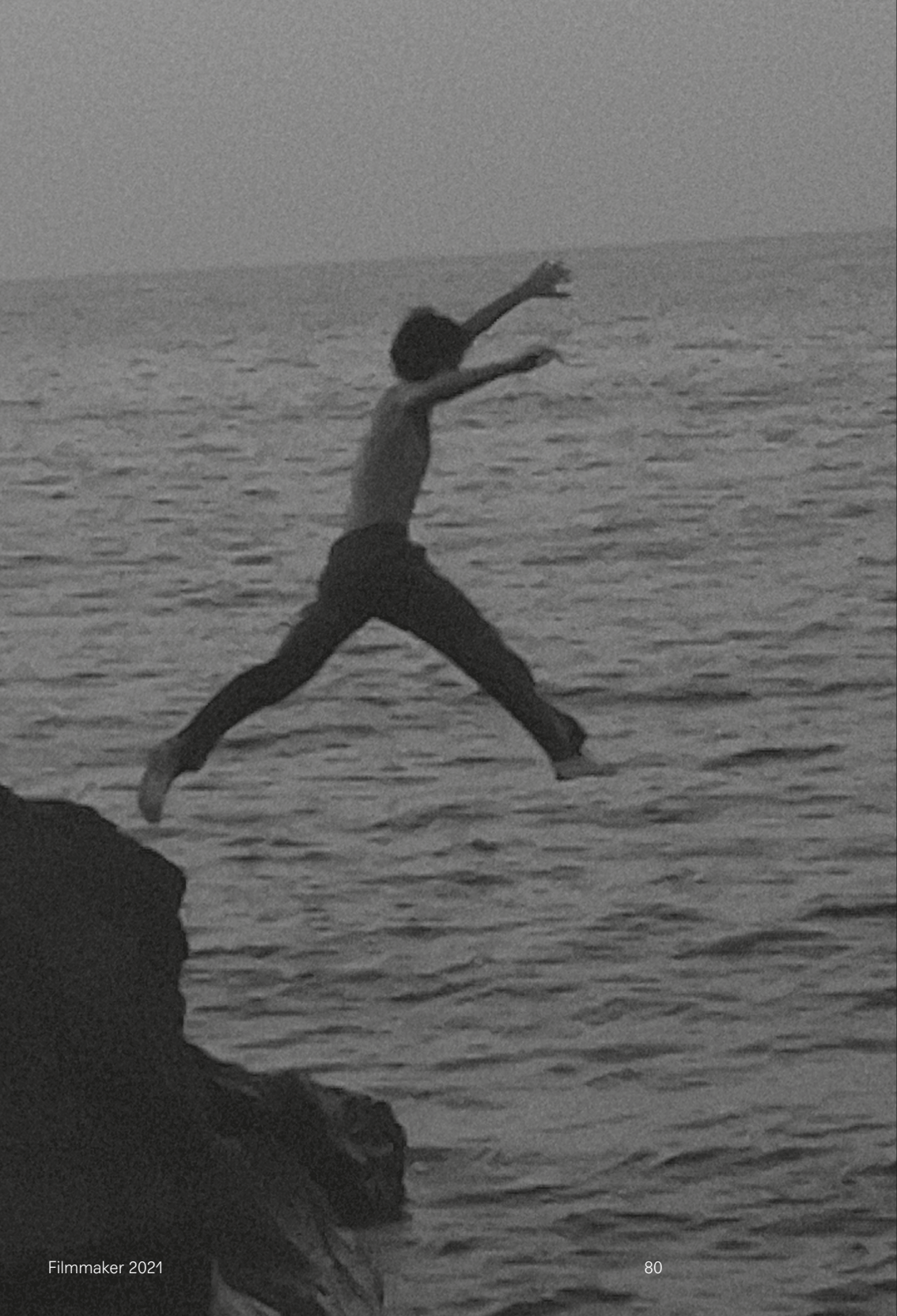
When did you think about using the footage you shot as a child?

It seemed necessary to show the roots of my relationship with filming, the fact that I have always experienced cinema as a filter between myself and reality, an antidote to my shyness,

even a refuge that operated a distance between me and the world or a mirror of desires that allowed me to realize some of my fantasies. There is a contradiction between the desire to stay behind the camera and the need to come out into the open, to abandon myself to situations rather than film them.

Would you define *The age of innocence* a diaristic film?

I can say that my reference was Ross McElwee, a forefather for personal films with a strong character of intimacy that wish to ask broader questions. Before seeing his works, I did not even imagine that the camera could be brought into the walls of our own place, that one could access a territory of this type by filming. Initially I imagined a much darker film, I wanted to hunt down ghosts, I was looking for images on the minimum threshold of brightness ... but then a sort of comedy of life continually broke in, it took me into a completely different situation, from a certain moment onwards I stopped fighting this dimension and accepted it. It's an almost performative work on my part, I put my whole body and my experience into play. Compared to my previous films for the first time I felt the need not to take myself seriously, even in the search for form. I think that to talk about the access to adulthood, learning to smile at oneself was the right way.



A sentimental autobiography

Cristina Piccino

A mother and her son, the only one, an intricate, visceral relationship, made up of very strong ties and unspoken tensions, complicit impulses and reticence. The simplest escape route is then to remain intimately anchored to the family narrative of their roles: he will always be the son, she is the mother, in a triangulation that includes the father, a decisive but never overflowing figure. Starting from this “archetype” Enrico Maisto constructs his story in the first person, demystifying the staging of him.

Here’s “the boy with a passion for cinema” filming the last day of work of his mother judge of the Court of Assizes of Milan, the next day she will retire and Enrico wants to “document” this moment, an important step in the life of the parent, following her in the days to come and capture the changes that this entails. Then something happens, the unexpected of reality enters with arrogance in the field, disrupting every floor. The author gets hurt and has to stay at his parents’ house, he’s again the son whose mother takes care of him with affectionate care and a thousand attentions, tasty dishes and conversations that float on the surface of things. Meanwhile, the balance changes and what should have been the film on the new maternal life becomes an investigation into the director’s own existence: the story of a son who faces the separation from his mother to become an adult.

Maisto gets involved with irony and with delicate boldness he digs into his cinephile and masculine intimacy, into the disconnect between his private today and the image of himself that he continues to show to his parents, venturing into an unpredictable confrontation with his tender mother. Memories and experiences take on a different weight according to who expresses them, and among the fragments of this daily in motion a sentimental autobiography takes shape, made up of stumbles, confidences, modesty, sudden revelations in which each of us can recognize something of ourselves. By questioning his own point of view as a son and as a director, the author calls into question the very gesture of filming: how to make a flow of emotions, how to find the necessary distance between the intimate and collective dimensions? But if cinema is the space of his existence, the refuge and the desire, it’s only there that it’s possible to grasp that “adulthood” that appears between the frames, blurred and in continuous movement as life is.

Ballo's glasses

Lucrezia Ercolani

It's a deep curiosity that drives Francesco Ballo's experiments, yesterday as today. Or perhaps, even better, it's the capacity to wonder again and again at the unfolding of reality, that *thaumazein* that gave rise to philosophy in Greece. «Don't think, look!» wrote Wittgenstein, convinced that everything was already at our disposal and that the real exercise to do was to eliminate the obviousness with which we doze off every day, so that we can look at the world with our eyes open. Only then would we understand how much it still has to tell us and that there's anything obvious at all.

Maybe this approach belongs to a child's attitude, but with the help of it we can ask some very serious questions: what is matter? How can we know it? What determines the passage from one state to another, what is a border, how can non-being exist?

However, once again, Ballo plays with these burdensome questions. And here the specificity of cinema comes in, with its infinite possibilities of composition. For the filmmaker, teacher and critic, the camera is a very natural prosthesis, an extension of the field of knowledge, like a pair of glasses – dispelling the myth that, in order to see well, one must necessarily focus. Compared to his other works, also shown here at Filmmaker in a dialogue that has been going on for several years, Milan is almost never at the center, possibly because of the period of isolation we experienced and in which probably many of these films have been conceived. There's space then for a more abstract reflection, the blur refers to a look that comes from within, in a time that flows differently from the one we share.

Between old and new images, different shooting formats (MiniDV and 4K) you can see flowing: the exercises on disappearance (*Riverberi di freddo*), the primitive abilities of the sign (*Selva*), a question about the past and identity (*Accostare*), a rhapsody of boundary lines ("*Nuovo*" *Ortogonal*) and more, until to the sky at dusk which closes the last fragment of *Esperimenti (Raccolta 14)*, lingering on the tips of the trees, between inside and outside – we can grasp what the sky is if we have no terrestrial reference next to it? So be it: let's get lost with Ballo to rediscover the richness of our mistreated world, an inexhaustible source of shapes, elements, colours, life.

Biography

Francesco Ballo (Milan, 1950) has taught Film and Video History at the Fine Arts Academy of Brera. He is a scholar and filmmaker. His latest books are: *Jacques Tourneur. La trilogia del fantastico*, Falsopiano, Alessandria, 2007 (winner of the 4th edition of the Maurizio Grande award) and *Il cinema di Buster Keaton. Sherlock Jr.*, Falsopiano, Alessandria, 2013.

Over the past twenty years he directed, among the others, the 16 mm feature films: *Quando le ombre si allungano* (1996), *Muri Bianchi* (1998), *Hai chiuso la valigia?* (1999), *Buster Keaton di corsa* (2003), *Guido Ballo. Poesie*, with Marina Ballo Charmet (2004), *Risa* (2007), *Note su Sherlock Jr.*, with Paolo Darra (2009), *La fantastica coppia. Roscoe Arbuckle e Buster Keaton* (2014), *Ghiaccio Rosso* (2016), *Esperimenti* (2015-2016-2017) and *Preferirei di no* (2018).

In 2019, he presented *Variazioni di "The Blacksmith" di Buster Keaton e Mal St. Clair* (2018) and *The Blacksmith - Versione Ballo* (2018) at the Pordenone Silent Film Festival and Pietra (2019) at Milano Film Festival. Filmmaker programmed several of his short film collections, including in 2020 *Ballo Files / 20*, an anthology of the «magnificent obsessions» that underpin his visual poetics.

In 2021 he presented at Milano Film Festival *Capodanno 2005-2006*, a journey through the city, between the silence of urban geographies and the explosions of celebrations.



1. *In una notte*

Disturbing looks in the dark on bodies moving in the night.

Italy, 2020,
4K, 4' 44",
No dialogue

Director
Francesco Ballo

Cinematography
Francesco Ballo

Editing
Astrid Ardeni, Francesco Ballo

Production
MÂD

Contacts
francescobkballo@gmail.com

2. *Directed by...*

The director's voice decides the movement of the actors...

Italy, 2021,
4K, 1' 24",
O.V. Italian

Director
Francesco Ballo

Cinematography
Francesco Ballo

Editing
Francesco Ballo

Production
MÂD

Contacts
francescobkballo@gmail.com

3. *Ortogonalì*

"It's the film at the origin of my research on the space-time rhythm of the relationship between silent shots, without the need for sound (shot from a building in Via delle Forze Armate)". A research that is the basis of some subsequent films called Esperimenti. *Ortogonalì* was also conceived as a film that can be disassembled and reassembled in other orthogonal variations.

Italy, 2001, MiniDV, 1' 39", No dialogue

Director
Francesco Ballo

Cinematography
Francesco Ballo

Editing
Francesco Ballo, Paolo Darra

Production
MÂD

Contacts
francescobkballo@gmail.com



4. *"Nuovo" Ortogonalì*

It takes up the research that gave rise to the first *Ortogonalì* in 2001. The author then wanted to try the different orthogonal variations using the same shots, changing their duration and position through editing. Thus the musicality of each film takes on different and mutating connotations.

Italy, 2021,
4K, 5' 08",
No dialogue

Director
Francesco Ballo

Cinematography
Francesco Ballo

Editing
Astrid Ardeni, Francesco Ballo

Production
MÂD

Contacts
francescobkballo@gmail.com

5. *Accostare*

A bag is opened on memories that return to the present.

Italy, 2021,
4K, 4' 35",
No dialogue

Director
Francesco Ballo

Cinematography
Francesco Ballo

Editing
Astrid Ardeni, Francesco Ballo

Production
MÂD

Contacts
francescobkballo@gmail.com



6. *Selva*

Voices and signs of colour overwhelmed in a vision that is disappearing.

Italy, 2021,
4K, 1' 15",
V.O. Italian

Director
Francesco Ballo

Cinematography
Francesco Ballo

Editing
Astrid Ardentì, Francesco Ballo

Production
MÂD

Contacts
francescobkballo@gmail.com

7. *Riverberi di freddo*

Long takes filmed outside of empty and full spaces where people move like ghosts.

Italy, 2000,
MiniDV, 2',
No dialogue

Director
Francesco Ballo

Cinematography
Francesco Ballo

Editing
Francesco Ballo

Production
MÂD

Contacts
francescobkballo@gmail.com



8. *Dentro la casa antica*

Returning to the ancient house retracing some of the spaces that re-emerge into memory.

Italy, 2000-2021,
MiniDV, 3' 24",
No dialogue

Director
Francesco Ballo

Cinematography
Francesco Ballo

Editing
Astrid Ardentì, Francesco Ballo

Production
MÂD

Contacts
francescobkballo@gmail.com



9. *Ci sei anche tu*

Long take as a comic movement from the past.

Italy, 2000,
MiniDV, 45",
No dialogue

Director
Francesco Ballo

Cinematography
Francesco Ballo

Editing
Francesco Ballo

Production
MÂD

Contacts
francescobkballo@gmail.com

11. *Esperimenti raccolta 14*

With *Experiments Collection 14* the author continues his research in proving the possibilities of the camera both through the long takes and the segmentation of many shots. Three of these experiments are deliberately sound, the others are silent, because the music is given by the images themselves.

Italy, 2021,
4K, 9' 42",
V.O. Italian

Director
Francesco Ballo

Cinematography
Francesco Ballo

Editing
Astrid Ardeni, Francesco Ballo

Production
MÂD

Contacts
francescobkballo@gmail.com



10. *Diamo un nome*

How a silent film turns into a sound one.
The black segments hold the human voice as
if it were a caption in its own right.

Italy, 2021,
4K, 1' 52",
V.O. Italian

Director
Francesco Ballo

Cinematography
Francesco Ballo

Editing
Astrid Ardeni, Francesco Ballo

Production
MÂD

Contacts
francescobkballo@gmail.com



Caricaturana

Radu Jude

ITALIAN
PREMIÈRE



Romania 2021,
DCP 2K, B/w, 9'
O.V. Romanian

Cinematography
Honoré Daumier

Editing
Cătălin Cristuțiu

Producer
Ada Solomon,
Diana Caravia

Production
microFILM

Contacts
microfilm.romania@gmail.com

The film is inspired by an Eisenstein's project in which the director wanted to recreate the 101 poses of Robert Macaire, who embodied the ruthless crook, on the basis of the 101 lithographs that Honoré Daumier made between 1836 and 1842.

The editing of gestures imagined by Eisenstein is gradually enriched with original texts – an example: Gwyneth Paltrow and the alleged explosion of one of her disputed vagina-flavoured candles – through which Jude sketches a pungent account of present times that is at the same time a reflection on the meaning of cinema.

The mimicry of the actor and the art of the caricaturist, the history and contradictions of society, the images and the words alternate around the mystifier Macaire to give life to a humorous universal portrait of the present.

Plastic Semiotic

Radu Jude



Romania, 2021
DCP, colour, 22'
V.O. Romanian

Screenplay
Radu Jude

Cinematography
Marius Panduru

Sound
Marian Bălan

Editing
Cătălin Cristuțiu

Producer
Ada Solomon

Production
microFILM

Contacts
microfilm.romania@gmail.com

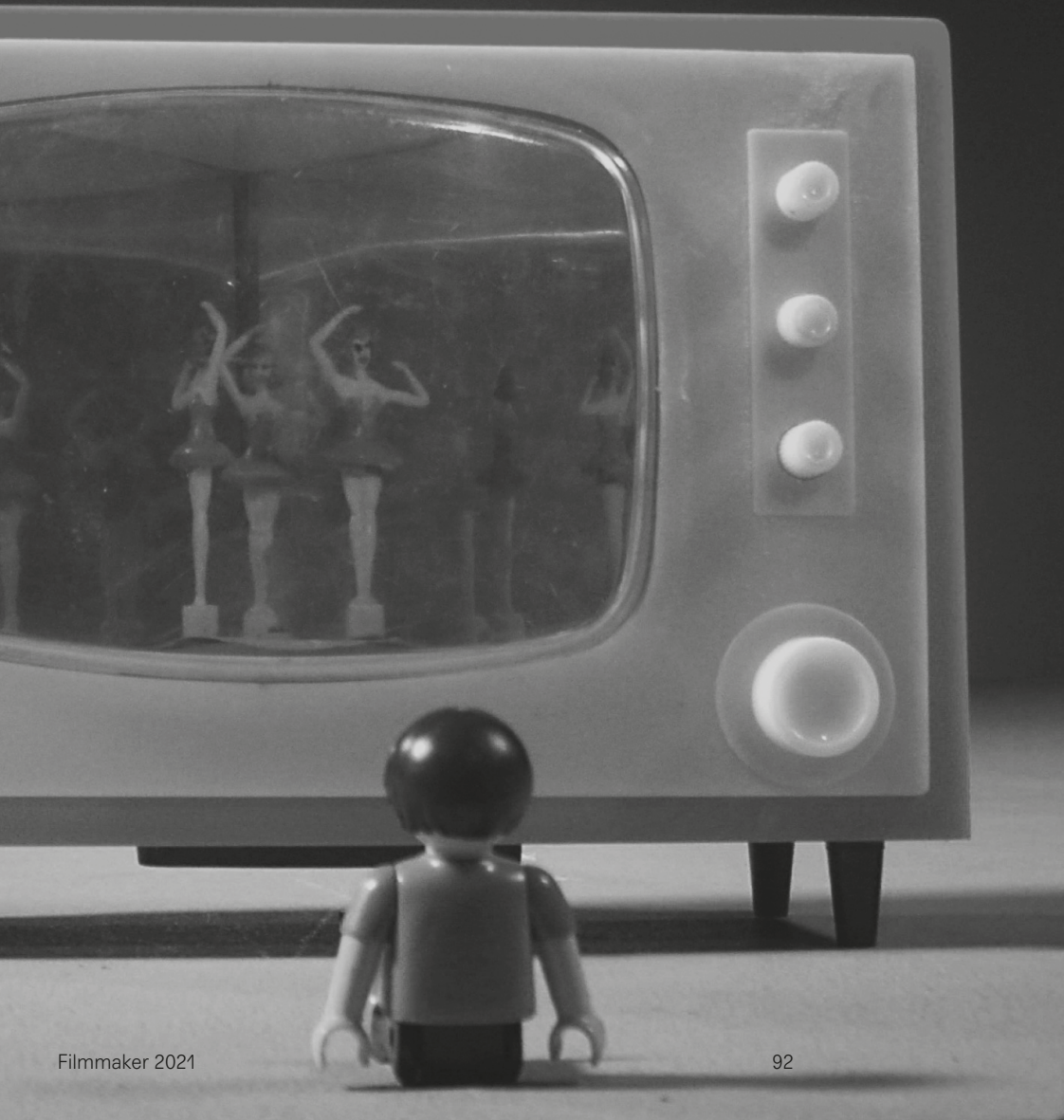
The life of human beings, from birth to old age, told through toys. Childhood, adolescence, youth, maturity, old age, death: the ages of the human being follow one another and with them happiness and the difficult times of every existence. Beyond the intimate and private dimension of each one, the history of Europe and the world with wars, crimes, injustices, struggles for survival, emerge.

Events intertwine with imaginaries (Jude declares Čechov and Flaubert among his references) playing with the genres of cinema – western and science fiction, melodrama and war films – to produce a representation that reveals unexpected meanings. Behind the reassuring appearance of those objects we see messages that betray their innocence.

Biography

Radu Jude (Bucharest, 1977) is one of the leading directors of the new generation of Romanian cinema. He began his career as an assistant director and made several short films, before making his debut in 2009 with *Cea mai fericită fată din lume* (*The Happiest Girl in the World*). Jude has received numerous and important awards such as the Silver Bear for Best Director in 2015 with *Aferim!*, The Special Jury Prize at Locarno Festival for *Inimi cicatrizate* (*Scarred Hearts*, 2016), and the Golden Bear in 2021 con *Babardeală cu bucluc sau porno balamuc* (*Bad Luck Banging or Loony Porn*).

Preferring a hybrid form between documentary and fiction, he narrated the pogroms in Romania against the Jews during the Nazi invasion (*Exit of the Trains*, 2020), the secret police of the Ceausescu regime (*Uppercase Print*, 2020), the massacre of Jewish citizens in Odessa in 1941 (*I Do Not Care If We Go Down in History as Barbarians*, 2018). Among his other films, *The Marshal's Two Executions* (2018), *The Dead Nation* (2017).



In Jude's pictures the violence of a game

Lucrezia Ercolani

Caricaturana and *Plastic Semiotic*, the two films by Radu Jude presented in this program, work on the basis of the same mechanism. In both cases, the Romanian director started from pre-existing materials to invent narratives that are enunciated or suggested, but not developed. A denial of action and movement in favour of juxtaposition, proceeding picture by picture. But it is precisely in the time that elapses between one image and another that the viewer can mentally construct his own film, an activity addressed by two recurring characteristics in Jude's work: the strong humour and the criticism of violence that inhabits the heart of the West.

In *Caricaturana* the lithographs of the great painter Honoré Daumier alternate on the screen, Jude enjoyed making a film project by Eisenstein that had never seen the light. The protagonist is Robert Macaire, a character played with great success in theatres in the 1830s by the French actor Frédéric Lemaître, he was the prototype of the unscrupulous but irresistibly sympathetic scammer. In every of his poses, an entire story to guess is condensed into one single expression. The ending of this flip book is a small *détournement* that aims at pointing the finger at today's profiteers, who perhaps lack the magnetism of Macaire but certainly not the clumsiness.

The stages that make up individual history and the great themes of history in general are reconstructed, in miniature, through the use of toys in *Plastic Semiotic*. In the curated compositions by the director emerges the concentration of stereotypes that is deposited on the surface and on the smiles of dolls, baby dolls, models and so on, disturbing in their desire to reassure children about the positivity of existence, providing them pre-packaged roles. But this relationship between toys and social values is not one-sided, if we think of activities such as war or space exploration it seems rather that reality is modelled on the imagery outlined by the shiny plastic. *Plastic Semiotic* is a sampling of our deviant mythologies but more deeply it represents a foray into the complex relationship between human beings and objects: a mirroring that also becomes a two-way semiotic violence, between us who shape entities and the latter who shape us, a mechanism of personification of the goods and reification of the persons.

Canto della terra

Mauro Santini

WORLD PREMIÈRE



Italy, 2020
4K, colour, 16'
O.V. Imaginary
language

Text
Mauro Santini

Voice
Mauro Santini

Cinematography
Mauro Santini

Sound
Mauro Santini

Editing
Mauro Santini

Production
Mauro Santini /
offsetcamera

Contacts
mausantini@hotmail.com

A mountain and a border to cross, a journey to an unknown land, perhaps running away from something. A farewell to a world, a separation from things and affections, a song of hope.

«Song of the land» is the mirror of a period full of losses and separations, of unknowns that are reflected in the visual and sound elements. In fact, the film consists of a single (pre-existing) shot of 38 seconds, repeated and enlarged progressively, as well as the sound – which comes from the shot itself – which is repeated, altered. Their evolution becomes a narration of the passage of a threshold, of the boundary between material and immaterial, high and low definition, figuration and abstraction. The words contribute to define this unknown space through an imaginary language that originates from those of exiled peoples, such as the Armenian.

Biography

Mauro Santini (Fano, 1965) has been making his films without a screenplay since 2000, documenting daily life in diary form. The *Videodiar* series was born from this method, characterized by a visual story in the first person; among these *Da lontano (From afar)* won in 2002 Spazio Italia of the Turin Film Festival, where he subsequently presented the feature film *Flòr da Baixa* in the international competition.

In 2012 he took part in the Cinema Corsaro project, making the medium-length film *Il fiume, a ritroso (The river, backwards, Rome Film Festival)* and, with the co-direction of Giovanni Maderna, the feature film *Carmela, salvata dai filibustieri (Carmela, saved by the buccaneers, Venice Film Festival, Giornate degli Autori)*; in 2013 he presented *Attesa di un'estate (Waiting for a summer)* at Locarno Film Festival.

The chapters of the series *Le passeggiate (The Walks)* have been presented at Filmmaker Festival since 2018. In 2020 he won the Laceno d'Oro award with *Giorno di scuola (School day)*.

A song to blur the boundaries

Lucrezia Ercolani

Climbing a mountain represents the archetype of the challenge, so much so that it has become an expression of everyday use. A way of speaking in which the strongly internal character of the dare emerges as the overcoming of an obstacle believed to be impossible, or the feeling of disorientation facing a task that's too heavy.

After the series of films *The walks*, shown at Filmmaker in the last three years, Mauro Santini returns to the festival with *Canto della terra*. This time there is no movement, nor any joy of the unexpected encounter; rather, with its single repeated shot, the camera tries to grasp the mystery that surrounds the hill more and more closely, keeping together the concrete and spiritual aspect of the climb. As in René Daumal's novel *Mount Analogue*, the summit seems to have a rather dubious reality status. The clouds thicken and blur the boundaries between earth and sky, the images enlarged to the maximum of possibilities show shadows, shades.

Even the language, with its archaic and fascinating sound, in which the director Mauro Santini tells us about an exodus and a painful separation, is plausible but not real. Despite this, there is a strong reference to current events, to all those who risk their lives every day for a border to cross, leaving everything behind. A human story that sticks to an otherwise non-human landscape, populated only by trees and birdsong, in an uncertain time. As in Mann's *The Enchanted Mountain*, explicitly called into question, when the busy rhythms and daily chores disappear, the breath of time changes and other questions can arise to the conscience.

In the final part of Mahler's Lied from which the film takes its title, death and the attainment of immortality take the form of a journey to the mountains. What awaits us in this invisible "beyond"? Will the song of the earth also welcome us on the other side of the mountain?

We cannot know: a bit like in Leopardi's *Infinity*, the summit blocks our view and pushes us towards imagination.

A film society for the adult moviegoer
Cinema 16...films that cannot be seen
elsewhere. For programs and details of
free introductory offer address inqui-
ries to Cinema 16, 175 Lexington
Avenue, N.Y.C. 16
MUrray Hill 9-7288



ROBERT BROOKS

Fuori formato
Amos Vogel

Amos Vogel: A Century of Subversion

Tommaso Isabella

"It occurred to me that if I was interested in such films and couldn't see them, there must be other people in a city the size of New York who would be equally interested. Maybe I should get some of these films together and attempt to show them publicly." This is how Amos Vogel recounted the simple intuition, the spark that triggered the extraordinary experience of Cinema 16, "the largest film society in America", which Vogel founded and managed together with his wife Marcia and with the help of Jack Goelman from 1947 to 1963, bringing together films that were off-screen at the time and people eager to see them, filling theatres with thousands of seats, creating the first experimental film distribution catalogue, and setting a cornerstone for the development of American film avant-garde and film culture after the war. That spark already contains the trajectory of a personal passion that finds meaning and validation in an act of sharing and collective commitment. After all, Amos Vogelbaum, born in Vienna in 1921, had formed there in the 1930s among socialist and Zionist groups, before escaping to the United States in 1938, after the annexation of Austria to Nazi Germany. His initial idea was to move from there to a kibbutz in Palestine, a project that he abandoned after distancing himself from Zionism and finding his true vocation as a cultural agitator, critic, programmer and distributor in New York: an activity that, although with important precedents in Europe between the two wars (think of the Vieux Colombier and the Studio des Ursulines in Paris, the London Film Society or the Dutch Film Liga), it still retains that pioneering brilliance that makes Vogel a sort of patron of film curators.

His was an eminently political practice, marked by a will to understand the complexity of advanced capitalist society and a critique of the status quo, strategically opposed to the ideas and forms of the dominant cinema, intolerant of any form of censorship and dedicated to the exploration of limits, expansion of perceptual and cultural horizons. Being uncomfortable, questioning power and unmasking its codes, being "sand, not oil, in the machinery of the world", as the verses of a poem by Günter Eich that Vogel had elected an existential and professional creed recite. These were the principles that Vogel also cultivated later, as curator of the film section of Lincoln Center, founder and director (from 1963 to 1968) of the New York Film Festival, lecturer at various universities and author of one of the most visually and intellectually incendiary film books of the last century, *Film as a Subversive Art* (Random House, 1974), in which through a global catalogue of cinema, he theorized the subversive pedagogy that had always inspired his programming. Vogel's gaze was curious, far-sighted, enthusiastic, attentive to the mood of the audience as determined to disregard the simple perspective of its entertainment, in order to educate, stimulate, provoke it. Cinema 16 defined itself as a film society "for the adult moviegoer", that is a private association (this also and above all to circumvent censorship visas) of citizens and enthusiasts eager to broaden their notion of cinema and society, to confront with unexpected, imperfect, controversial, even shocking films, in short, to cultivate a gaze capable of accepting and critically appreciating all kinds of cinematic materials.

The films that Vogel proposed, combining a radical perspective, a management prudence and a meticulous care of the graphic material and program notes, were "films you cannot see elsewhere": productions that were alien to the commercial circuit, addressed to niche or professional sectors, works that were censored and whose screening was forbidden or which were simply ignored by the market. Manifold genres and registers, united by their marginality in relation to the official system and also by the recording medium, 16mm film, which the Vogels chose as the material and spiritual trademark of Cinema 16. A "minor" format, but indeed much wider and more comprehensive than the 35mm of commercial cinema, a format in which amateur and experimental, industrial and educational films were shot, as well as the productions of the nascent television.

In the heterogeneous and unbiased editing of the programs, marked by a modernist spirit made of shocks and collisions between materials, lies the great intuition, the long influence and the topicality of Vogel's approach, which was based on the two main tracks of documentary and film avant-garde, but also included the new authors of modern cinema as the masterpieces of the past, and extended to the peripheries of utilitarian, scientific and propaganda films, according to a horizontality which was already beyond the conventional conception of cinema, at a time when television was just dawning, and which today perhaps finds a new environment and a different form of reception in the anarchic and archival impulse of the web.

On the centenary of Vogel's birth, Fuori Formato pays tribute to his practice and his vision with three programs that try to make at least part of this eclectic and explosive variety, mainly selecting titles screened by Cinema 16, organized in three thematic programs. The first is dedicated to the idea of subversion and the Dada and Surrealist roots that at the time animated so much avant-garde production exhibited and supported by Cinema 16, of which we will see a wild summit like Sidney Peterson's *The Lead Shoes* (1949), but also an anarchist experiment by Pontus Hulten, future director of the Moderna Museet in Stockholm, a bizarre neurological study from the University of Innsbruck, a celibate machine by Jean Tinguely filmed by Robert Breer, the fragments of early films collected and edited by Joseph Cornell and Maya Deren's last nocturnal masterpiece.

The second program, citing at the same time a director like Dušan Makavejev and a scientist like Wilhelm Reich, both very dear to Vogel, is inspired by the "mysteries of the organism", the interest that Vogel always showed for medical films and in particular for obstetrician documents and his search for the limits of acceptance and infringement of the visual taboos concerning sex, birth and death. From a Gunvor Nelson birth film to Stan Brakhage's prenatal subjective, through the sexual nightmares of Peter Weiss and Kenneth Anger, to Georges Franju's lesson in looking in the slaughterhouse. The last program brings instead Vogel's gaze into an Italian context, with the first documentary on tarantism by Gianfranco Mingozzi and *Capricci* by Carmelo Bene, two over the top films animated by ecstatic visions and an incessant movement.

Le cadeau (The Gift)

Dick Roberts, Jacques Vasseur
France, 1961, 16mm, colour, sound, 6'

The entire plot of this delightful cartoon is based on the shock effect of "misplaced" sounds: a cow that honks, a horn that moos, a baby that screeches marches. Here sound instead of object is torn from its customary surroundings. One of the few examples of "aural surrealism" on record. (Film as a Subversive Art)



subversive scene, the fire engine, arriving at a fire, goes up in flames. (Film as a Subversive Art)

Verkehrte Welten (Living in a Reversed World)



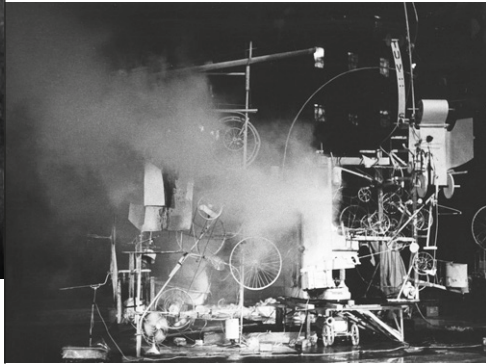
Theodor Erismann, Ivo Kohler
Austria, 1954, 16mm, HD, b/w, sound, 10'
Fascinating psychological experiments with subjects who for several weeks wear glasses reversing right and left. (Cinema 16)

En Dag I Staden (A Day in Town)

Pontus Hulten, Hans Nordenström
Sweden, 1958, 35mm, b/w, sound, 20'

A dadaist explosion that starts as a typical Hollywood travelogue of Stockholm and ends in the city's total destruction by fire and dynamite. This is a hilarious anarchist film; made by the then unknown Hulten now director of Stockholm's Museum of Modern Art. In a particularly

Hommage To Jean Tinguely's "Hommage To New York"



Robert Breer
USA, 1960, 16mm, b/w, sound, 10'
Eighty bicycle-, tricycle- and wagon-wheels, a piano of sorts, some metal drums, an addressing machine, a bathtub, bottles, a meteorological balloon powered by fifteen motors; the film records the short life and sudden demise of Tinguely's bizarre protest against mechanized society, the "self-creating and self-destroying" machine that committed suicide in the garden of New York's Museum of Modern Art in 1960. (Film as a Subversive Art)

The lead shoes



Sidney Peterson
USA, 1949, 16mm, b/w, sound, 16'

The most accomplished work of America's foremost surrealist filmmaker. This is a hypnotic, obsessive nightmare of parricide and compulsive attempts to undo the deed. The basic images —the blood, the knife, the bread voraciously attacked — shock by their atavistic simplicity. The hallucinatory effect is reinforced by the extraordinary soundtrack, an enigmatic exploration of two old English ballads, scrambled in jam session style and interwoven with experimental sound. (Film as a Subversive Art)

The Midnight Party



Joseph Cornell, Larry Jordan
USA, c. 1938-68, 16mm, b/w, no dialogues, 3'

In any event I should look forward to working out some interesting things with CINEMA 16, if you wish, in the same adventuresome spirit



that has characterized my whole activity in this field. Nothing should be regarded as too rigid as things are dusted off from the trunks and found to contain many surprising and delightful possibilities. (Joseph Cornell, letter to Amos Vogel, 4/9/49)

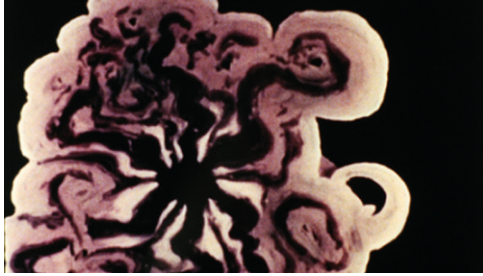
The Very Eye of Night



Maya Deren
USA, 1959, 16mm, b/w, no dialogues, 7'

The dancers, resembling sleepwalkers become four-dimensional, advancing, as if planets in the night sky. This is a metaphysical, celestial ballet of night. The blackness of night, as the opposite or apposite of day, erases the horizontal plane of the earth's surface. (Maya Deren)

Glens Falls Sequence



Douglass Crockwell
USA, 1937-46, 16mm, HD, colour, sound, 12'
Hand painted color animations on glass.
A non-objective film, concerned primarily with the intuitive expression of the artist through the play and hazard of his medium. The fluid imagery is left for each of us to interpret in his own way. (Cinema 16)

Kirsa Nicholina



Gunvor Nelson
USA, 1969, 16mm, colour, sound, 16'
That Gunvor Nelson is one of the most gifted of the new film humanists is revealed in this deceptively simple study of a child being born to a "counterculture" couple in their home. An almost classic manifesto of the new sensibility, it constitutes a proud affirmation of man amidst technology, genocide, and ecological destruction. Birth is presented not as an antiseptic, "medical" experience, but as the living-through of a primitive mystery, a spiritual celebration, a rite of passage. True to the new sensibility, it does not aggressively proselytize but conveys its ideology by force of example. With husband

and friends quietly present, the pretty young woman, in bathrobe and red socks, is practically nude throughout; her whole body is seen at all times and, for once, the continuity between love-partner and birth-giver is maintained; she remains "erotic"; we never once forget that she is a woman and that the new life came from sexual desire. (Film as a Subversive Art)

Studie II: Hallucinationer (Study N. II: Allucinations)



Peter Weiss
Sweden, 1952, 16mm, b/n, sound, 5'
The famed author of Marat-Sade, in one of his early avant-garde films, shows twelve erotic and subconscious tableaux envisioned in the twilight between waking and sleeping. The macabre action denotes sex, yet not quite; the angle of viewing seems "wrong", the scowling intensity denoting orgasm – or anger. (Film as a Subversive Art)

Fireworks



Kenneth Anger
USA, 1947, 16mm, b/w, sound, 14'
An early classic of the homosexual cinema and probably one of the most famous American avant-garde films. A painfully honest, deeply-felt episode of sado-masochist homosexuality, experienced as nightmare and wish-dream, in which the protagonist (played by Anger) is brutally attacked and disembowelled by a group of sailors. In the last scene, he opens his fly and "lights" his penis which explodes in firework fashion. Intensity, pain, and poetic imagery transform autobiographical elements into art. (Film as a Subversive Art)

Le sang des bêtes (The Blood of the Beasts)



Georges Franju
France, 1949, 35mm, 16mm, b/w, sound, 22'
This documentary on the slaughterhouses of Paris is one of the great masterpieces of subversive cinema; here, for once, we are face to face with death, and are neither protected nor cheated. Violence here is neither fictional nor titillating; it is massive and real. A dream-like quality permeates the intense realism of the images; a surrealist intent — akin to Bunuel's slitting of the eyeball in Un Chien Andalou — is discernable in this anti-bourgeois film. But the eyeball, however shocking, was fictional; The Blood of the Beasts is real. Forcing us to view another being's painful and sordid death in all its detailed enormity, it subverts our natural state of consciousness and opens us to greater insight. Franju, committed artist, resistance fighter, moralist, wants us to consider all slaughter anywhere committed on our behalf by those we hire to do our dirty work, so that we can sit down at clean tablecloths and deny complicity. (Film as a Subversive Art)

Scenes from Under Childhood – Section I



Stan Brakhage
USA, 1967, 16mm, colour,
no dialogues, 24'
A visualization of the inner world of foetal beginnings, the infant, the baby, the child – a shattering of the "myths of childhood" through revelation of the extremes of violent terror and overwhelming joy of that world, darkened to most adults by their sentimental remembering of it... A "tone poem" for the eye – very inspired by the music of Olivier Messiaen. (Stan Brakhage)

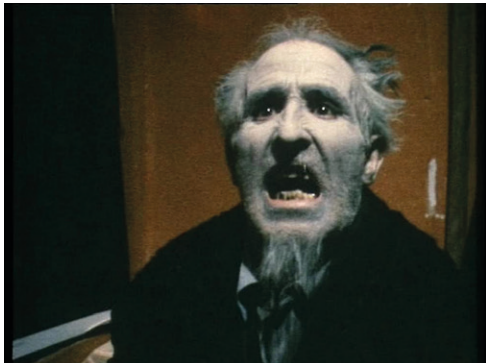
La taranta

Gianfranco Mingozzi

Italy, 1961, 16mm, b/w, sound, 18'

This is not a surrealist film, but a unique ethnological record of the seizures and maniacal dances of Italian peasant women in religious ecstasy; the progression of non-rational acts ultimately subverts the notion of a clearly intelligible universe. (*Film as a Subversive Art*)

Capricci



Carmelo Bene

Italy, 1969, 35mm, colour, sound, 89'

Founder of one of Italy's most famous experimental theatres, poet, actor, author, playwright, and leading avant-gardist.

Carmelo Bene is an unknown genius of contemporary cinema. This is one of his masterpieces. Bene's films are visual, lyrical and auditory cataclysms, whose lava-like outpourings are of unequalled hallucinatory perversity. Their visual density and creative exuberance defy description. *Capricci* — melodramatic, wildly expressionist, and opaque — includes a bloody, endless fight between two men brandishing hammer and sickle, poisoned Christ paintings that kill the beholder, impotent sex by a lecherous old man coughing his lungs out over a tantalizingly nude woman, killings, car crashes, explosions, and raging fires, all accompanied by operatic arias, constantly moving cameras, and violent montage. Vulgar black humour, eroticism, and anarchic action mingle in this swirl of colour and incessant motion — a tour de force of expressionist filmmaking. (*Film as a Subversive Art*)



On Cinema 16

Amos Vogel

What do Samuel Barber, Marlon Brando, Paddy Chayefsky, Montgomery Clift, Siegfried Kracauer, Joshua Logan and Jerome Robbins have in common? Who introduced Kenneth Anger, Michelangelo Antonioni, Robert Bresson, John Cassavetes, Bruce Conner, Carmen D'Avino, Ed Emshwiller, Pierre Etaix, Robert Frank, Tadashi Imai, Gavin Lambert, Jan Lenica, Norman McLaren, Andrzej Munk, Leopoldo Torre-Nilsson, Yasujiro Ozu, Roman Polanski, Alain Resnais, Jacques Rivette, Lionel Rogosin, Arne Sucksdorff, Shiro Toyoda, Stan VanDerBeek and Agnes Varda to American audiences? Where did Rudolf Arnheim, Alfred Hitchcock, Hans Richter, Willard Van Dyke and King Vidor appear as speakers? Who premiered many important films of the American avant-garde and also distributed them? The answer to all these questions is Cinema 16, America's largest and most prominent film society, which I founded with my wife Marcia in 1947.

The history of Cinema 16 as America's largest film society is of significance to the entire movement, because of its longevity and the scope of its activities. Billed as the showcase for independent cinema ("Films you cannot see elsewhere"), the aim was to display the entire amazing array of "The Other Cinema", the non-Hollywood cinema. Cinema 16 concentrated on documentary and avant-garde, non-fiction and off-beat cinema, plus a smattering of otherwise unavailable foreign and American "art" features.

The society's stated purpose, as expressed in manifestos and public Statements, was to counteract the machine-made products of Hollywood and help bring about change in society by the display of radically new codes and content. During those sixteen years there existed virtually no other outlets for independent filmmakers. Television was only just beginning to become a household future during the earlier part of this period, and commercial theaters did not show such things.

Cinema 16 had an annual membership of seven thousand people, each paying \$15 for sixteen different programs (presented two weeks apart, except for the Summer), each never lasting more than two hours, with the average a hour and a half. Each program usually consisted of from three to seven shorts of varying lengths and genres.

Eventually we moved from an exclusive concentration on 16m to also showing films in 35m and from showings devoted entirely to shorts to those that included features, since we began to realize that too many never found their way to America. Never before and never since Cinema 16 have so many people seen independent films on a regular basis in one location at one time. Anyone who has studied audiences knows that their reactions grow exponentially the larger they are, and the response at Cinema 16 – favorable and unfavorable – was usually highly dramatic and vociferous.

At Cinema 16 we were the first to present large-screen 16mm projection in public halls and 35mm movie theaters at a time when 16mm was completely (and erroneously) identified with home movies. We rented theaters such as the five hundred-seat Beekman, the Paris Theater and the Murray Hill, as well as the cavernous sixteen hundred-seat Fashion Industries Auditorium, where two showings of the same program were presented each night.

Each week, two 16mm arc projectors were laboriously installed and run by a union projectionist. With this equipment we were able to show 16mm films in a regular theater, enlarged to fill a 35mm projection screen. The arc projectors necessitated the transportation of approximately twenty individual carrying cases, piled into our station wagon, from which our screaming sons had been temporarily displaced.

The philosophical base of the entire project constituted a break with the usual type of society programming, a consuming passion to encompass the breadth and scope of one of the most exciting arts of the twentieth century. Eclectic, pragmatic, wide-open, not prejudiced in favor of any particular tendency or school, the programming represented a conscious attempt to live up to a personal credo not limited to film: "nothing human is alien to me." This is why a typical Cinema 16 was so atypical, consisting at times of a number of unrelated shorts, at other times of shorts grouped around one subject area, or of features with or without shorts, or lectures and symposia with or without films. The films ranged from documentary and sociological to the wildly abstract or surrealist, encompassing along the way the scientific, the psychological, art, music, dance, politics and propaganda, satire and humor, Weltschmerz, first films by young people, mature achievements by the masters, hand painted films, microbiology, synthetic sound experiments, variable screen, nonfiction and fiction. The established was mixed with the untried, the meritorious at times rubbed shoulders with the misses. There were the errors of daring for the new, a personal commitment to the films shown, so that ultimately it could truthfully be said we stood behind everything we screened, the failures and errors included. Without this commitment, without the know-how of what films of interest were being made where, without a modicum of personal taste, the venture could not have lasted even a single year. [...] Coupled with all this was a dreadful attention to detail, to sordid administrative work, which involved knowledge of and attention to printing, layouts, publicity, advertising, projection details, theater and audience procedures, direct mail, list maintenance, promotional know-how, all of which ultimately proved as important as the programming itself. Many a great film series failed because of the absence of these mundane requirements.

There was always the understanding that Cinema 16 had to reflect the true meaning and strength of all art, the fact that all art is subversive most positive aspect of the word. It swims against the stream. It is a dim signpost of the future rather than a meek acceptance of the already accepted. Art is meant to disturb, to make us reflect, to make us confront ourselves, to break down taboos, to speak truth to power, to defend what is human. Hence the often misunderstood emphasis on films dealing with social problems, exposures or propaganda and of the meretricious, experiments with form, style, content and techniques, and explorations of the potential as well as the limitations of the medium. Our one prejudice was to consider film a visual rather than a literary medium. This statement- presumably so banal- holds the key to the art of the cinema as we saw it. Every week strangers would bring their films to our offices. There was no set procedure, no forms to be filled out. Friends or other filmmakers would draw my attention to newcomers Or I would read about new names in film and general magazines, even in political magazines about the East, art magazines from Japan. [...]

On one of my trips to Europe I discovered one of the great films of my life: Georges Franju's somber, lyrical, philosophical *Blood of the Beasts*, a study of the Paris slaughterhouses and our attitude toward death, particularly the portrayal of real death in cinema. From it, I again learned the importance of editing to filmic representation and impact. A horse is dragged center-screen to be slaughtered and a worker raises a hammer to stun it. We hope that the point has been made and that we will go on to something else. Instead, in the very next second, the

very next shot, Franju forces us to view the actual, horrifying moment of impact of the hammer on the animal's head inclose-up. This very moral filmmaker spares us nothing. This is a cinema of subversion, not mollification.

Well-known artists were utilized for the production of promotional material, with several prizes awarded to our graphic work. Press releases were sent regularly to carefully developed mailing lists, addressing machines were purchased and one hundred thousand names continuously kept up to date. Films were selected from "preview" files ultimately almost ten thousand titles from all over the world. Folders were kept of over four thousand films, with clippings, photos, program notes for each, alongside up-to-date catalog files distributors catalogs, magazines, filmographies and publications from all over the world. Research was a daily aspect of our work, With a constantly growing library facilitating our labors. Not a single film was programmed without first having been seen and selected. Not a single print was projected without first having been checked. Not a single program remained unaccompanied by printed notes. In looking, with the help of my friend and collaborator Jack Goelman - one of the best film researchers in the country – at the thousands of films that streamed into our office over the sixteen-year period, we learned how to distinguish quality from dross and to let ourselves be conquered by the wonderful originality of so many films and filmmakers. Originality was (and remains) so very much connected "unpredictability." The use of new cods of expression (avoiding the clutches of the conventional) and fresh approaches to plot, to narrative, to sound – the very qualities that militate against routine commercial productions – all these criteria, premises, techniques have remained the same to this day. The death of artistic endeavor resides in production tailored to the demographics of a market.

Cinema 16 co-sponsored with City College (under Hans Richter's chairmanship) the annual Robert J. Flaherty documentary film award and the annual Creative Film Foundation Award for the best avant-garde films of the year (with Maya Deren as head of the foundation). [...] We established film classes at New York University and the New School, presented a continuing series at the Museum of Modern Art, arranged for subtitles when necessary and frequently paid for English versions, dupe negatives, prints, importation costs and customs fees, and embarked upon national distribution of hundreds of experimental and independent films, produced by over a hundred filmmakers, which were rented or sold to over a thousand educational institutions, art museums, film societies and various groups nationally. The benefits to the medium were immediate. Films the medium were immediate. Films that otherwise would have quietly died were brought to the attention of critics and cineastes. [...]

For independents, life in those days, as today, was not easy. [...] The truly independent filmmakers – working alone, with no expectation of financial gain, making films just to express their inner needs – were the experimental filmmakers: Kenneth Anger, Sidney Peterson, James Broughton, Robert Breer, Bruce Conner, the unjustly disregarded Carmen D'Avino, Gregory Markopoulos, Willard Maas, Ed Emshwiller, the Whitney Brothers. Their attempts to destroy the dominant cinematic representational codes and deal with taboo-ridden themes infuriated that part of the Cinema 16 audience which preferred social documentaries. Simultaneously, the deadly serious, often conventional formal codes and narratives of the documentarians brought the avant-gardists in the audience to their feet in protest. Showings, as a result, never were dull. Disgruntled members, walking out in the middle of the show had to be mollified in the lobby by Cinema 16's secretary Marcia Vogel, who often got involved in bitter arguments. Since we were a membership club and therefore not subject to box-office considerations, we never gave in to audience pressures of this kind.

There existed at the time a censorship law that , with its antedeluvian restrictions, limited the choice of subject matter for most public theaters. Alexander Hammid and Maya Deren's *The Private Life of a Cat* – a study of the lives of their cats was officially banned as ob- scene by the New York State Censorship Board because it depicts the birth of kittens, and Rossellini's *The Miracle* was declared sacrilegious (and banned) because Anna Magnani believes herself to be impregnated by a Saint. As membership society Cinema 16 Was not subject to the censorship laws. This, in fact, was one of the main reasons why it operated as such. Another was that certain films or distribution sources were strictly limited to non profit use, among them the Psychological Cinema Register distribution catalog, otherwise only available to doctors and other professionals. Cinema 16 was delighted to be able to show to more general audiences such marvelous (and often hilarious) films as *The Sex Life of Rhesus Monkeys* and *Neurosis and Alcohol*, a study of inebriated rats ineffectually tailing to complete tasks set them by very serious researchers.

In 1963 the creeping and not so secret inflation rampant in America finally caught up with what had remained the only non-subsidized, non-profit, cultural project operating in New York. There had never been an angel or a foundation grant. The income was derived solely from box office receipts and film distribution. All costs including advertising, mailings, film rentals and labor had been consistently on the rise for several years. [...] Ultimately, it became clear that it would be impossible to continuously raise membership fees to keep up with these increases, and in the summer of 1963 – after sixteen seasons – Cinema 16 suspended its film society operation, perhaps temporarily, perhaps forever. This suspension reflects with much irony on certain cultural pretensions of our civilization. As far as the foundations and, alas, even the critics are concerned, the movies have not yet arrived as an art form comparable to the theater, dance and music, so to subsidize film ventures is still suspect.

Looking back – which I don't often do – I see and marvel at all the creative upsurge, at the enthusiastic audiences (many of whom went on to achievement in their own fields), at the many independents whose aims were ground into dust by lack of income or because wallowed up in humdrum commercial production. I think of them when I see our present generation of filmmakers, with so many more opportunities and yet with heartbreak also inevitable in a highly integrated capitalist society hostile to free personal creativity unless it can be harnessed to the selling of something.

Will we ever break out of the mold of profit motive and commercial imperative? Will the awesome, free spirit of humans ever be allowed to fully engulf the rest of us with their splendiferous visions instead of the calculated, spurious anti-fantasies of the current crop of Hollywood directors? Whatever the answer to these questions, I am at peace in the knowledge that I contributed to the dissemination of free visions passionate creativity and radical questioning of form and content. To question what exists and to radically transform it is our true and only imperative today.

Amos Vogel, "Amos Vogel on Cinema 16", in *The Independent* 7 n. 8 (September 1984). Now in: Paul Cronin, *Be Sand, Not Oil - The Life and Work of Amos Vogel*, Austrian Film Museum Books/Synema, Vienna 2014, pp. 85-91.

Cinema 16

Statement of Purposes

CINEMA 16 is a cultural, non-profit organization devoted to the presentation of outstanding 16mm documentary and educational, scientific and experimental films.

CINEMA 16 endeavors to serve a double purpose. By its screening of superior and avant-garde films, it will contribute to the growing appreciation of the film as one of the most powerful art forms. By its screening of documentary as well as scientific and educational pictures it will provide its audience with a more mature realization of the nature of this world and of its manifold problems.

The complexities of industrial society, the contraction of the world into an interdependent whole, the advance of modern science and technique impel modern man toward greater knowledge more profound understanding of his world.

It is to the credit of the documentary film makers that they have attempted to provide this knowledge and understanding. Together with the scientific, educational and experimental film producers, they have given us a comprehensive and multi-colored interpretation of life. Unadorned and free of Hollywood tinsel, they have recreated the stark reality, the poignancy, the brutality of life. By their cinematic dissemination of knowledge about other cultures and peoples, as well as topical social problems, they have aimed at greater international and interracial understanding and tolerance.

Yet their creations are gathering dust on film library shelves, where a vast potential audience – numbering in the millions – can never see them. Shall this audience continue unaware of these hundreds of thought provoking, artistically satisfying and socially purposeful films?

It is the aim of CINEMA 16 to bring together this audience and these films. CINEMA 16 will thereby advance the appreciation of the motion picture not merely as an art, but as a powerful social force.

SPECIFICALLY:

1. CINEMA 16 will screen at regular intervals outstanding documentary, factual and sociological films. It will present the classics of a Flaherty, Grierson, Ivens and Cavalcanti as well as newest releases dealing with the life of man, be he a Navajo Indian, a Southern sharecropper, a trappist monk or a “displaced” human being.
2. CINEMA 16 will screen superior educational and scientific films, hitherto made use of only by schools and the medical profession. It will show films psychology and psychiatry, biology and chemistry, art appreciation and literature. It will present newest releases in micro-photography as well as such classics as Professor Pavlov's film on conditioned reflexes.
3. CINEMA 15 will screen the best in experimental and avant-garde films. It will show expressionist, surrealist and abstract films, presenting such pioneers as Fernand Leger, Man Ray, Watson-Webber, Maya Deren.
4. CINEMA 16 will encourage the production of new amateur and professional documentary and experimental film. First, it will provide an audience for new releases of special interest by both exhibition and distribution. Secondly, by sponsoring film contests it will provide recognition to individual film producers. Thirdly, by purchases and rentals of prints, by establishing regular booking circuits in various cities for tins of this type, it will provide funds for amateur and professional producers to help them carry on their work.
5. CINEMA 16 will invite well-known directors, producers and cinematographers to lecture before its audiences and to participate with them in forums on motion picture appreciation and technique.
6. CINEMA 16 will at all times encourage the presentation of foreign masterpieces of the documentary and experimental screen. The American public must be made aware of the truly international aspects of the fact and art film movement.
7. The final goal of CINEMA 16 is the creation of permanent "CINEMA 16" movie houses in the major cities of the nation, in which the documentary and experimental film will for the first time find a proud home of its own. The existence of such theatres in England and France testifies to the feasibility of this plan.

CINEMA 16 is determined to bridge the gap which exists between documentary film production and the people. By bringing purposeful films to the general public, film groups, labor unions and schools, CINEMA 16 will contribute to a greater realization of the problems facing man in the atomic age.

CINEMA 16 Incorporated as a non-profit cultural society under the educational laws of the State of New York 59 Park Avenue, New York 16, N. Y.

"Cinema 16's Statement of Purposes", in *Cinema 16*, in Scott MacDonald (a c. di), *Cinema 16: Documents Towards a History of the Film Society*, Temple University Press, Philadelphia 2002, p. 6.



Expanded Theatre

Chiara Caterina

Rä Di Martino

Riccardo Giacconi

Marco Martinelli



To Burn Everything Matteo Marelli

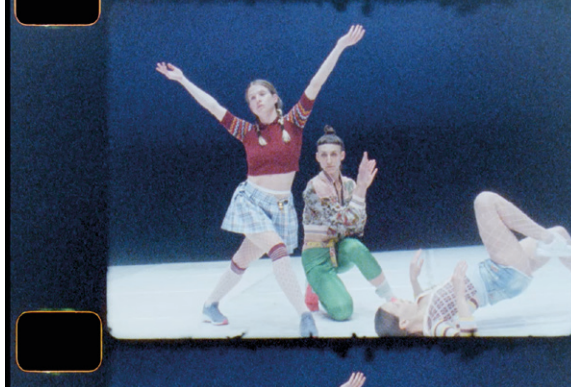
«I would burn everything. I would destroy everything. I never thought that theatre could be documented if not in the memory of the audience. The images are truly lies». That's what Lino Musella says, "crossed" by the voices, the stories and the memories of the founding ghosts of Pontedera theatre at the beginning of *Fuori dai teatri*. A video work by Rà di Martino who, working on the archive, composes a collage of the history of one of the most radical realities of the Italian experimental scene of the second half of the twentieth century.

The Teatro sconfinato section, as well as Di Martino's own work (and this is why we have selected it), is instead born from (ambitiously) opposite premises. Or almost. What in this space, in fact, we want to try to explore is not mere documentation (the fatal filmed theatre), but the possible collisions and connections between cinematographic gesture and theatrical action, between two arts too often hastily considered "cousins", which, while both work on time, they're essentially opposite: if, as Peter Brook says, "the theater is in the truth of the present moment, in the absolute sense of conviction that can only appear when a union binds" the making of creation and the participation of the spectator (whether he knows it or not, the audience in the theatre is always co-producer of the event to which the play gives rise), cinema, precisely by its nature, is destined to miss this meeting (it's done in a moment, but it's perceived later).

And it's around this confrontation that we propose two surprising works, in close dialogue with each other: *Sei ancora tu* by Chiara Caterina and *Diteggiatura* by Riccardo Giacconi. The first intersects with the show *Party Girl* by Francesco Marilungo and his reflection on the process of objectification of the female body seen through the figure of the sexworker; the second with the work of the Carlo Colla & Figli Puppet Company, one of the oldest and most famous in the world, active for almost three centuries. Two films which, in different ways, focus on the orderly repetition of gestures and which converge towards the same point: the mechanization of the human (exasperated through that process of rewinding time that only cinema can afford). An opposite outcome to that envisaged last year with *La città del teatro*, a project conceived and produced by Filmmaker within Santarcangelo Festival in which both directors were involved and which instead aimed to "humanize the machine". But as Grifi lovers we knew that it would be an "uncertain verification" and for this very reason to continue to pursue.

The program is complete with *Fedeli d'amore* by Marco Martinelli, a film born from the play of the same name, a "polyptych in seven paintings", in the intentions of the author, "around Dante Alighieri and our present". The relationship with Martinelli has continued uninterrupted for four years. Perhaps, it's precisely in this type of confrontation that this section finds its motivation, which is to work on languages, not for the free taste of contamination, but to confront with the flesh and blood of contemporaneity.

Sei ancora tu Chiara Caterina



Italy, 2021
16mm e HD, colour, 19'
O.V. Italian

With

Alice Raffaelli,
Roberta Racis,
Barbara Novati

Choreography

Francesco Marilungo

Cinematography

Chiara Caterina

Sound

Mirko Fabbri

Editing

Valentina Andreoli

Production

Associazione
Culturale Körper,
Regione Marche /
Assessorato alla
Cultura and AMAT

Contacts

chiara.caterina@gmail.com

Sei ancora tu was shot mostly in 16mm during a rehearsal session in Pesaro of the dance play *Party Girl* by Francesco Marilungo. It questions the effect that the gaze produces on bodies, how it configures and limits them, in the context of the sex workers' experiences.

The film is also a video story of Caterina's stay in the city, the hotel signs reflect themselves in the melancholy abandonment of the seaside resort during winter, the sheets of those passage rooms are as animated as the bodies of the three dancers, Barbara Novati, Roberta Racis and Alice Raffaelli. Through the eye of the camera their movements are unnatural in their repetitions, in a temporality that becomes uncertain: between the retro grain of the 16mm film and vintage clothing, it seems to find ourselves in the forbidden dream of someone destined to dissolve shortly thereafter, a private material that has re-emerged and has come down to us.

Finally, *Ancora tu*, the song by Lucio Battisti that gives the title to the film, bursts in, with the powerful and melodious voice of Roberta Racis. "I know she wants more than a party, party girl" sang U2 almost forty years ago, which is paired with "no, leaving you is not possible". What would life be like outside that male gaze? What would prostitution become? These and many other questions bounce in the last minutes of the film that shows what remains programmatically off the stage. The three performers are finally free from work and dictates, smiling each other their complicity emerges on the Pesaro shore, on a winter's day.

Biography

Chiara Caterina (1983) is a filmmaker and artist. After graduating at DAMS in Roma Tre University and studying cinematography, she graduated in France at Le Fresnoy, Studio National des Arts Contemporains. Her first short film *Avant la nuit* wins the 2013 Cinema Zero Festival and the festival A corto di donne. Her documentary *Il mondo o niente* was presented in competition at the 58th Festival dei Popoli and selected in many international festivals. In 2018 she created "The afterimage", a generative installation that is presented in France at various photography and digital arts festivals. She's currently involved in the development of the documentary *Il domino, il diamante e il diavolo*, finalist at InProgress Milano Film Network 2018 and at the Solinas Doc 2019 Award. In 2020 she participates, with the episode *Pugno*, at the collective film *La città del teatro* within the Transfert per Kamera project. In 2021 *Sei Ancora tu* was selected at Pesaro Film Festival, while *L'incanto* was presented at Settimana della Critica at the Venice Film Festival, to then receive the Special Jury Prize at Milano Film Festival.

Fuori dai teatri Rä Di Martino



Italy, 2021
HD, colour and
b/w, 30'
O.V. Italian

With

Lino Musella,
Anna Bellato

Cinematography

Simone D'Arcangelo

Sound

Luca Matteucci

Editing

Benedetta Marchiori

Producers

Teatro della Toscana,
Centro per la
Sperimentazione
e Ricerca Teatrale

Contacts

a.colucci@teatrodellatoscana.it

At the beginning of the seventies a group of young people founded the Center for Experimentation and Theatre Research in Pontedera. Their goal is to create a theatre that breaks with conventions to experiment new theatrical practices and relationships that involve the entire territory beyond the stage. Their references are the Living Theatre of Julian Beck and Judith Malina and above all the experience of Odin Teatret founded by Eugenio Barba in Holstebro, where they will land after an adventurous journey on a minibus to get to know that reality up close.

The young people are Dario Marconcini, Carla Pollastrelli, Luca Dini, Roberto Bacci, to whom others will be added to give life to an experience that will radically change the scenic vision in Italy, bringing in the «Terzo Teatro» - Barba, Grotowski, and many others, who work on a new conception of the body, of the relationships between the different scenic forms, overturning the centrality of the word, of dramaturgy, of Western tradition. The small Tuscan city thus becomes a world reference center for all those who seek a lively reciprocity between world and theatre.

The film combines the images of the archives with the story told by Lino Musella and Anna Bellato, who use the verbatim technique, that is reciting the repertoire interviews live while they are listened to, giving voice to the words of the founders of the Center. In this distant comparison, the narrative punctuated by legend is in contrasts with the hypothesis of an "objective" memory of this experience.

Biography

Rä Di Martino (Rome, 1975) studied at Chelsea College of Art and at State School of Art in London, before moving to New York between 2005 and 2010, where she began working as a visual artist. Her artistic research focuses on the common perception of reality and fiction to highlight the contradictions contained in the representation of both. In 2002 with *NOT360* she participated at Torino Film Festival, the following year, the video *Untitled (Rambo)* was selected at the Dallas Festival and, among others, at those of Rio De Janeiro and Montreal, while the subsequent *La camera* (2006), with Filippo Timi, is produced and acquired by the MACRO Museum of Rome and presented at the Center Pompidou and at Locarno Festival.

She published several photographic works, including the series *Untitled (Marilyn)* (2004-2013) and *No More Stars* (2010-2013). *The Show Mas Go On* (2014), a film about the historic Mas department stores in Rome (2014) is presented at Giornate degli autori at Venice Film Festival. In 2016 she participated at Rome Quadriennale with the photographic series *Le storie esistono solo nelle storie*, and in 2017 she made her first feature film, *Controfigura*, starring Filippo Timi and Valeria Golino.

Fingering

Riccardo Giacconi



Italy, 2021
HD, colour, 18'
O.V. Italian

Screenplay
Riccardo Giacconi,
Andrea Morbio

Cinematography
Riccardo Giacconi

Sound
Attila Faravelli,
Massimiliano Borghesi

Editing
Riccardo Giacconi

Producer
Manuela Buono

Contacts
info@slingshotsfilm.it

The Carlo Colla & Sons Puppet Company is among the oldest and most well-known in the world, with a collection of nearly three thousand puppets. Each one is unique, with its own characteristics, a face and a body different from all the others.

The film recounts a year at the Colla Atelier in reverse chronology, observing the work and habits of a community that is dedicated to the existence of these objects, anthropomorphic figures. The narration is marked by a text, told by the actress and director Silvia Costa and written by a machine, a text generator based on an artificial neural network. A choice that multiplies the exchange of points of view between the non-human of the puppet on stage and the human of the audience.

Biography
Riccardo Giacconi (San Severino Marche, 1985) studied visual arts at the IUAV in Venice, at the University of the West of England in Bristol and at New York University. In 2007 he co-founded the Blauer Hase collective with which he curates the periodical publication "Paesaggio" and the Helicotrema festival. His *In Forma Lucruril'or Care Trebuie Sa Vine - In the Shape of Things to Come* (2011) was presented at Torino Film Festival. *Chi ha lottato con l'angelo resta fosforescente (Who struggled with the Angel stays phosphorescent, 2013)*, about the poet Maria Luisa Spaziani, is selected at the Rome Film Festival. *Entrelezado* (2014), set in Cali, Colombia, won the Filmmakers' Prospettive competition in 2015. *Due (Two)* was presented at Settimana della Critica of the Venice Film Festival 2017. *Piuccheperfetto* (2019) was presented at Filmmakers' International Competition. In 2020 he's among the directors of the collective film made during the Santarcangelo Theatre Festival, *La città del teatro*.

Fedeli d'amore

Marco Martinelli

WORLD PREMIÈRE



Italy, 2021
HD, colour, 52'
O.V. Italian

Storyline
Marco Martinelli,
Ermanna Montanari

Screenplay
Marco Martinelli

With
Ermanna Montanari,
Sergio Scarlatella,
Luigi Dadina e con
cittadini e adolescenti
di Ravenna

Voice
Ermanna Montanari

Cinematography
Alessandro Tedde

Editing
Marco Martinelli,
Francesco Tedde

Music
Luigi Ceccarelli

Production
Ravenna Teatro/
Teatro delle Albe and
Antropotopia with the
contribution of Istituto
Italiano di Cultura of
Abu Dhabi

Contacts
www.teatrodellealbe.com

Taken from the play of the same name that contributed to the awarding of the Ubu Prize 2018 for Best Actress to Ermanna Montanari, *Fedeli d'amore* is an approach to the figure of Dante. We proceed by leaps and suggestions in this contemporary view of the great poet's life; his wandering as an exile, the betrayal of his city, the clashes between the factions tell us about the nature of politics, the ugliness of Italy and human weaknesses.

The film is made up of frames with an expressionist kind of style; the music and the editing, with inserts of archive images, give life to a cadenced rhythm on which Montanari's exceptional vocality builds an enveloping and dark plot. Through her interpretation, different characters or entities speak: there is the donkey - a recurring symbol in the poetics of the group - that accompanies Dante on his last journey, there is the fog of a dawn in 1321 that captures the poet in the moment of passing away, there is Antonia, the daughter, close in the last moments.

The approach to the work and life of such an important figure is not moved by a simple historiographical interest but rather by the attempt to make that legacy their own, to make it fuel for the igniting of new thoughts. Martinelli's reflection, in the wake of Dante's own approach, is located between the earthly dimension and transcendence, the latter understood as the possibility of the height of living in and surpassing ourselves, of grasping the common in the individual through the centuries.

Biography
Marco Martinelli (Reggio Emilia, 1956), author, playwright and director, is the founder and artistic director, together with Ermanna Montanari, of Teatro delle Albe theatre company, founded in 1983. A key figure in Italian theatrical experimentation, he made his debut in cinema in 2017 with the feature film *Vita agli arresti di Aung San Suu Kyi*. In 2019 *The Sky over Kibera*, presented at Filmmaker, was the winning film of the 2019 Volunteer Award for the Culture section, conferred by the Senate of the Republic. In 2020 Filmmaker presents *Er*, a tribute dedicated to «Ermanna's art-in-life».



Filmmaker Over

Antonio Di Biase

Michelangelo Frammartino

Davide Perego

Franco Maresco

un/Hook

Antonio Di Biase Davide Perego

ITALIAN
PREMIÈRE

Italy, 2021,
colour, HD, 17'
O.V. Italian

Original music

Andrea Jimmy Catagnoli,
Arturo Garra,
Stefano Grasso,
Niccolò Polimeno

Sound design

Tommaso Barbaro
(Fullcode)

Producers

Riccardo Annoni,
Davide Perego,
Federico Frefel

Production

Tafano,
Start,
Finisterrae

Contacts

antoniodibiase@tafanocinema.com

A group of jazz musicians improvise in the studio, over the flow of images coming from live webcams around the world: people and animals, nature and cities, happy events and moments of sadness. In the relationship with music, images progressively change their original function linked to surveillance and acquire a new freedom, in order to become an abstract space where cinema lets its suggestions flow.

For Filmmaker *un/Hook* is also presented as a happening with four musicians – Catagnoli, Garra, Grasso, Polimeno – who will play live in a jam session inspired directly by images extracted from live webcams (available on various streaming sites), projected in real time on the big screen.

An improvisation that involves both the sound and the visual dimension, Antonio Di Biase and Davide Perego will select live the most significant footage that at that moment is captured by the video surveillance cameras. This action aims to highlight the procedural character on which the making of the short film *un/Hook* was based: an apparently strident combination of jazz music and video surveillance resolves itself into a harmonic flow.

Biographies

Antonio Di Biase (Pescara, 1994) graduated in Visual Arts at the Brera Academy of Fine Arts and in Directing at ZeLIG - Documentary School. His works have been presented in group exhibitions and in various Film Festivals. *De Sancto Ambrosio* (2018) was selected in the international competition at Ji.hlava IDFF 2018 and at Filmmaker Festival, where it won the Movie People award. *Il passo dell'acqua* (2019) was presented at numerous international festivals and entered among the fifteen documentaries finalists at the David di Donatello 2020 Award.

Davide Perego (Milan, 1994) graduated in Visual Arts at the Brera Academy of Fine Arts. He has made experimental documentaries and short films, including *Indocili - Nuovi Autori Italiani*. Since 2016 he has curated film events in collaboration with various Milanese realities. He writes for the magazine *Filmidee* and teaches in schools, organizing filmmaking and visual culture workshops with teenagers. He can't sing, but he does it anyway in the punk band *Brucherò nei pascoli*.



How did you relate images to music?

Antonio Di Biase—The work was born during the first lockdown, when I spent some time watching online the live images of the webcams that open windows on to different parts of the world. During the confinement they came back into fashion, also many artists used them; they were a means to get out. I found surprising materials that lost their original meaning by becoming something else: they "detach themselves" from the context they referred to, assuming a surreal connotation.

Davide Perego—We built the film on this idea of unhooking - also suggested by the title. The music came later. I involved a group of musicians with whom I had already worked, we wanted to emphasize the artistic side of the images rather than the sociological one, releasing them precisely from the critical function or from the political value that concerns the question of surveillance cameras. To enhance them we thought of an analogue, musical modality.

Which directions did you favour in editing?

ADB—There was a lot of collected footage, we started without a precise idea but basing on the shape of the images themselves. Since they were silent, we composed them into visual poems – which later became the four chapters of the film. Using music helped us to find a rhythm. Once we finished we took the music off and showed

the images to the musicians playing while we screened the film. The music is therefore improvised and also for this reason we don't consider *un/Hook* a film in the traditional sense. We think that these passages of glances between the music and the archives have "distorted" themselves, an ambiguity has arisen between the visual material and the instruments, that's why for us it's a hybrid object.

DP—Both Antonio and I, while frequenting an experimental field, are fond of classic cinema and in many moments we have chosen a more narrative line, with images that show children, families. It's a bit like the gaze that from a "window on the courtyard" opens onto fragments of everyday life.

Are there any important references for your research?

We worked on the imaginaries, those of the history of cinema but also of art, of the most experimental trends, highlighting the differences compared to the starting material. In the second chapter there is the resumption of a storm in the mountains in which every kind of recognisability of things is lost. The explicit reference is to the way in which the film was used by the American underground, but the images are those of a webcam and the pixels are digital. It's similar and different at the same time, and this shift was one of the principles we used.

Il buco – Expanded Visions Michelangelo Frammartino



Italy 2021,
4K, colour, 93'
O.V. Italian

Screenplay

Giovanna Giuliani,
Michelangelo
Frammartino

Cinematography

Renato Berta

Sound

Simone Paolo Olivero

Editing

Benni Atria

Producers

Marco Serecchia,
Michelangelo
Frammartino,
Philippe Bober

Production

Doppio Nodo Double
Bind con Rai Cinema

Contacts

www.luckyred.it

In 1961 the Piedmontese Speleological Group arrived in Calabria, in the Pollino plateau, revealing a still unexplored cave: the Abisso del Bifurto. It was then an epochal challenge, considering the depth of the cavity – over 680 meters – and the lack of knowledge of the Calabrian territory. These were also the years of Ernesto De Martino's anthropological expeditions, in a cultural climate of rediscovery of the south by the rest of Italy in which many contrasts of our country emerged. The film is opened by the Milan of skyscrapers, with the Pirellone and its dizzying height development in contrasts with the deep growth of the cave, showing also the clash between two different temporalities: on the one hand the rapid modification of the landscape made by industrialization, on the other the slow digging of nature. To reconstruct that discovery, the director and some young speleologists had to undertake a challenge themselves, descending with the camera in this mysterious place where time flows differently, where poor visibility makes other senses more acute, where the eternal drive to discovery leads the human being into unknown territories, not only geographically but also for our concept of world and existence.

Together with the film, in the occasion of Filmmaker, Michelangelo Frammartino presents a series of unpublished materials from the shooting, the filming of the inspections and some signs of distant inspirations that were at the origin of the project. A sort of artist's workshop, in whose exploration Frammartino is accompanied by Luca Mosso, who takes us into the off-screen of one of the revelation films of the season, yet to be discovered.

Biography

Michelangelo Frammartino (Milan, 1968) in 1991 enrolled in the Faculty of Architecture of Politecnico di Milano, a context in which he developed an interest in the relationship between the concrete and built spaces of living and the presence of the image, is it photographic, film or video. He continues to deepen the dimension of the visual at the Civica Scuola di Cinema in Milan, where he was admitted in 1994, discovering the field of video installations, especially in the version conceived by Studio Azzurro. In 2010, *Le quattro volte* was selected for the Quinzaine des Realizateurs at the Cannes Film Festival, winning the Europe Cinemas Label. The installation *Alberi* inaugurates the 2013 edition of Filmmaker, at the Manzoni Cinema. With *Il buco* he won the Special Jury Prize at the Venice Film Festival 2021.

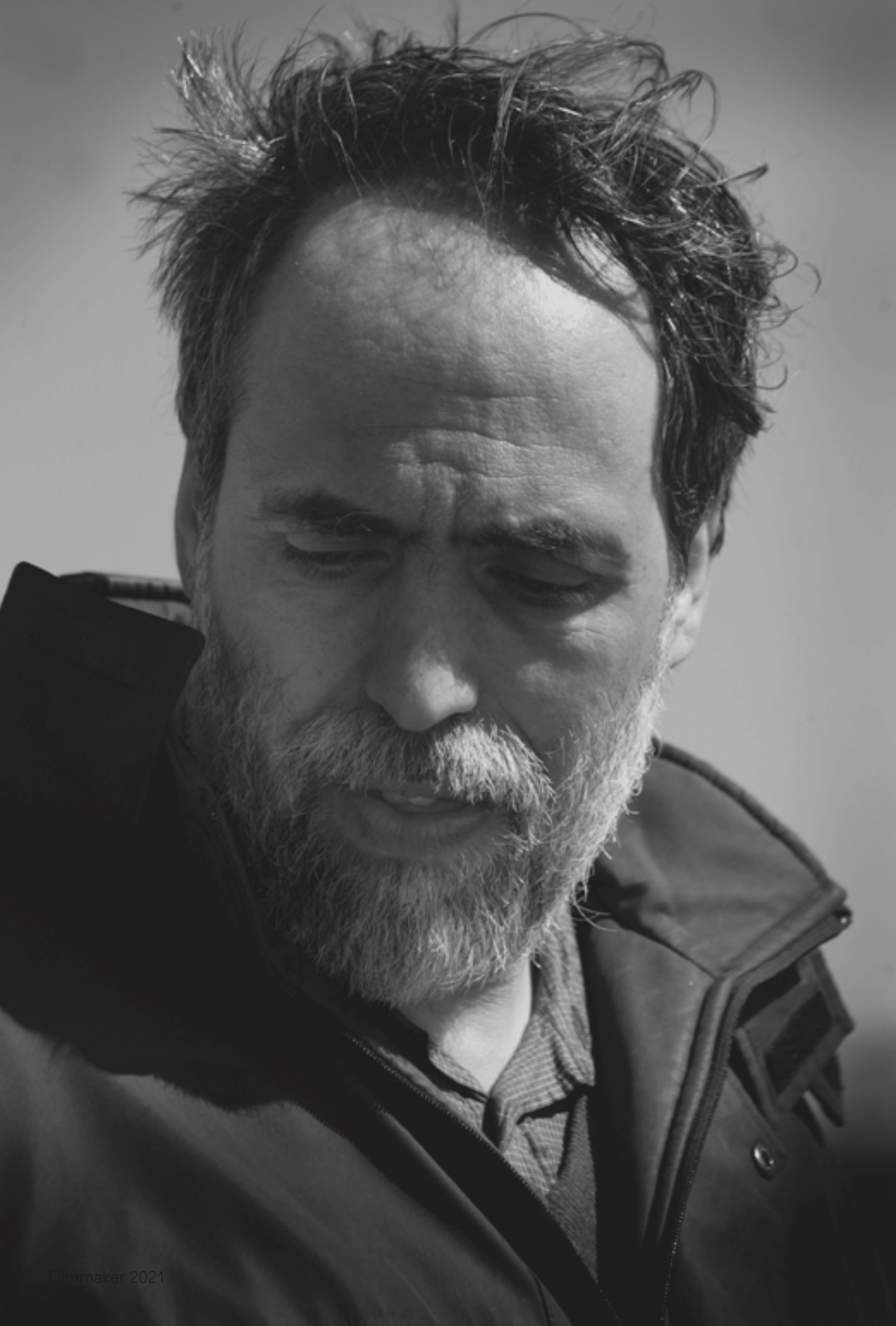
Provoking the gaze in the offscreen's darkness Cristina Piccino

The Hole (Il buco) to which the title of Michelangelo Frammartino's film refers is the Abisso del Bifurto, discovered in 1961 by the Speleological Group, some young Piedmontese speleologists who had crossed Italy to arrive on the Pollino plateau, on the border between Calabria and Basilicata. Guided by Giulio Gèchele they plunged into the heart of the earth, discovering one of the deepest caves in the world. But what the Calabrian director seems to be looking for in this film, always shot in "his" Calabria after *Le quattro volte* (2010) and the installation/film *Alberi* (2013) is not the simple story of a challenge; rather it is once again the desire to test cinema, and the very act of filming in a confrontation with nature, the landscape, men and history that manifests itself on the edges, looking for what is invisible in meanings and relations. Filming the places or living beings that inhabit them for Frammartino is something that "provokes" the gaze because it happens in an offscreen that constantly questions memory, knowledge, present, the world in its mystery, the image in its matter, the art of storytelling.

From here, from this "offscreen" comes the idea of an expanded vision: what's there, still beyond what we see on the screen? How do we get to those frames of simple beauty that make up the film? What are the trajectories from which the geography of an imaginary originates, in the physicality of a set and its effort - where the director and the crew have become speleologists themselves, experiencing the descent/ascent movement of the explorers in the first person? This is what it means to "manufacture" a film, what constitutes its "form" understood as a continuous movement that does not end in the work itself, but contains what happened before and spreads some gems of what will be.

The obscurity in the (impossible) relationship with cinema is one of the challenges contained in the film, through the fragments of stories and archives and television materials we also discover the Italy of the time where the north triumphantly celebrated in Milan, the capital symbol of rebirth being the construction of the Pirellone tower, while the south was instead archaic (and ignored): there must have been amazement among those young people when they came to discover such a different reality, almost another era, in the village with a single television that broadcasted something very distant from that everyday life. It's the same amazement with which we discover it today, without emphasis, in its harsh majesty, in an ancient feeling that carries with it yet another story, which expresses the Italian contradictions, the broken promises.

The steps of the "explorers", unlike those floating in the void of cosmonauts or astronauts, are well attached to the earth, they move cautiously, they intertwine with the noises that arrive different from how we hear them in the open air - Frammartino used the system Dolby Atmos with almost 50 sound sources to restore this disorientation which is the same as the pupil forced to train in the dark. Looking at the invisible to redefine an image of multifaceted reality, which doesn't want to replicate what we are used to see. Through what is on the screen and what's beyond it, that essential offscreen, looking at the invisible.



Coming soon Franco Maresco Fulvio Baglivi

A special program dedicated to a unique filmmaker in the panorama of contemporary cinema. Franco Maresco presents a preview of some fragments from the two films he's working on and which should be ready in 2022. Two very different works, as the director himself tells us: one dedicated to jazz and the musician Joe Lovano, the other about the long friendship between Maresco and Goffredo Fofi. As always in Franco's cinema the stories of the two protagonists intertwine and carry forward his themes and his cynical and black vision. The projection of these fragments and the meeting with the author, in which he will "improvise" together with Fulvio Baglivi, will also be an opportunity to ask Maresco what he sees arising from this present of mutation.

On the film about Fofi, the director told us: "I cannot honestly say what this film dedicated to my friend and teacher Goffredo Fofi is. I can only say that perhaps in respect of all my films it is the most desperate, the most pessimistic, the most cruel, the most masochistic, the more personal. The absurd thing is that Goffredo doesn't know all this. He doesn't know that by recounting his youthful years in Sicily, in Palermo, alongside Danilo Dolci in the battles for the least, for the poorest, in the marches against mafia and in the peace marches, in the end I want to bring, almost sadistically, the viewer to feel like a man condemned to death in front of his executioner. I know that this won't sound very attractive, but I can assure that the audience will laugh sometimes and that they will learn things that perhaps not everyone knows. For example about the massacres of '92 and '93. What does Goffredo Fofi have to do with all this? Here it is, maybe, the originality of this work".

On the film dedicated to jazz and Joe Lovano, Maresco said: "In 2017, while I was starting the shooting of my film *La mafia non è più quella di una volta*, I invited the magnificent tenor saxophonist Joe Lovano to play in Palermo to remember John Coltrane fifty years after his death. The jazz of Coltrane and the Sicilian origins of Lovano, two things only apparently distant from each other. The few spectators who have followed me for some time know well, in fact, how crucial the role of my countrymen was for the birth and evolution of jazz, from Nick La Rocca to Pete Rugolo, Jimmy Giuffrè and Tony Scott, through Louis Prima, Frank Sinatra and an infinity of other names that I have listened to and loved for a lifetime. It seems to me that in the end a good documentary has come out, a honest popular film made in my way (not so much, to tell the truth ...), where music and life meet under the sign of passion but also of melancholy, of nostalgia for that mythical and mythicized age of jazz that Jo could, as a young man, touch with his hand having played, in the seventies, with some of his latest heroes still in circulation in an America in full identity crisis".

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In Progress



In Progress MFN

Now in its sixth edition, **In Progress** by Milano Film Network is still the only production laboratory aimed at developing audiovisual projects by Italian authors (or those residing in Italy). From April to July 2021 a training course took place and led thirteen young directors to deal with the narrative and visual development of their filmic idea, assisted by Leonardo Di Costanzo, Michelangelo Frammartino and Carlo Hintermann, as mentors, while Alice Arecco, Gaia Formenti, Raffaella Milazzo and Luca Mosso played the role of project tutor. Theoretical-practical insights, conducted by professionals with an international profile (Alessandro Rossetto, Giulio Sangiorgio, Eugenia Fattori and Alessia Sonaglioni, Eddie Bertozzi, Eva Sangiorgi, Chiara Cremaschi, Andrea Caccia and Massimo Mariani, Nadia Trevisan, Minnie Ferrara and Giulia Fiore, Alessandro Groppler), have dealt with some of the key issues that the authors are called to face today in the development of a project capable of accessing the market and financing institutions.



The result of 8 weekends of common work and one month of individual writing are the following eleven projects:

Alice Bachmann – *Tropical Resort*
Lorenzo Fabbro – *A costo di ripetermi*
Carlo Galbiati – *Discorso sull'isola*
Andrea Grasselli – *Carmine, canto di strada*
Matteo Incollu – *Luce d'agosto*
Marta Innocenti – *Mademoiselle*
Davide Palella – *Shura*
Gianluca Salluzzo – *JinnyWhy*
Camilla Salvatore – *Una ballata delle zantraglie*
Tommaso Santambrogio – *Gli oceani sono i veri continenti*
Francesca Scalisi – *MUOStri*

The jury – composed by Giulia Achilli, producer, Pedro Armocida, critic and director of Pesaro International Film Festival, Marie-Pierre Duhamel, critic and programmer, Nico Marzano, Cinema Director – ICA London, as well as Priscilla Robledo of the MixMi festival and Di Costanzo, Frammartino and Hintermann – chose to reward Francesca Scalisi and the *MUOStri* project with a development grant of 5,000 euros and awarded Davide Palella (*Shura*) and Matteo Incollu (*Luce d'agosto*) two grants of 2000 euros each. Camilla Salvatore (*Una ballata delle zantraglie*) has obtained the support that the MiX International Festival of LGBTQ+ Cinema and Queer Culture in Milan assigned to the project that best addresses the issues of gender identity.



Tropical Resort

Alice Bachmann and Christophe Dos Santos

Christophe is passionate about palm trees and explores an Indonesia staged by mass tourism in search of the orangutan he has adopted online. This journey, even inward, in the ruins of the primary forest will push him to the limits of his own illusions. Let the mutation begin!

A costo di ripetermi

Lorenzo Fabbro

He has always made images, created fantastic situations, multiplied its individuals and invented parallel worlds. But what is Piermario Ciani's true identity?

Discorso sull'isola

Carlo Galbiati

Actress Liv Ullmann with a VR viewer returns to Hammars beach, in Fårö, the exact spot where, in July '65, she starred in a famous scene from *Persona*, a few steps from the house where she has lived for years with Ingmar Bergman. Her reactions are full of amazement and nostalgia for the place that was set and home.

Carmine

Andrea Grasselli

The double personality of Armando, transvestite, photographer and sex worker, portrayed in the moment of an important choice, dialogues with Carmine, a controversial district of Brescia, immersing the viewer in the fluidity of gender and community.

Luce d'agosto

Matteo Incollu

In a very hot southern city there is a ban on going out on the street from noon to four. During those hours everyone has to stay indoors to sleep. Going out is very dangerous. But one day Michele escapes from that forced sleep. Isn't his grandfather, who died years before, the one who walks under the sun?

Mademoiselle

Marta Innocenti

Matilde is 17 years old and has a fixed thought: trap music. In a lonely August in Milan, while looking for the right words for her songs, she will end up falling in love for the first time – discovering parts of herself that have always been hidden.

Shura

Davide Palella

A Japanese Imperial Army general awakens in the middle of nowhere after a nuclear explosion. The world is completely enveloped in darkness in a perpetual atomic winter, but the light of an oil lamp will allow the protagonist to explore an inhospitable and unknown place.

JinnyWhy

Gianluca Salluzzo

Through the computer screen the life of a hikikomori girl is told, raised in a family of Jehovah's Witnesses, divided between the fear of sin and the desire to be a VTuber.

Una ballata delle zantraglie

Camilla Salvatore

"Whoever tries to keep his soul will lose it, and whoever loses it will preserve it." Zazà, a young woman with a vocation for writing, suffers from a serious genetic disease. She returns to her sister Roberta's home after a long hospitalization in the clinic. Here she also meets the mysterious Francesca.

Gli oceani sono i veri continenti

Tommaso Santambrogio

In a small town in the Cuban hinterland different people live together: Alex and Edith, a young couple, Milagro, an elderly lady, and Rico and Leo, two nine-year-old children. The three narratives intertwine and touch, while the specter of a separation hovers over each of them.

MUOStri

Francesca Scalisi

The daughter spins woollen roses and the father treats the plants, which no longer bear fruit. They are surrounded by MUOSters who interfere with their lives. One day the daughter discovers that she has grown up and, aided by her ability to forge beauty, will be able to change their fates.



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